

AFRICAN-BASED RHYTHMS FOR DRUM CIRCLES

3rd edition with added preparatory exercises, bell-pattern exercises, and section on elements of Rhythm.



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Sources & Acknowledgments

These rhythms were collected from various sources, primarily the following:

THE LARRY MORRIS RHYTHM CATALOGUE,
<http://www.drums.org/djembefaq/rhycat.htm>

PAUL NAS WAP Pages
<http://www.paulnas.eu/wap/index.html>

JIM SALEM,
<http://www.newview.org/salem/rhythm.html>

JAN VERHAERT,
<http://www.iro.umontreal.ca/~vaucher/Music/JVRhythmes.html>

NJACKO BACKO
<http://www.njackobacko.com/>

THE AFRICAN DRUMBEAT WEBSITE
<http://www.african-drumbeat.co.uk/index.html>

TONTINKAN
<http://tontinkan.net/en/rhythm.htm>

And many thanks to my teachers over the years: Brian Evered, Stan Perry, Stewart Hoffman, Christian Harvey, Chris Woods, Jim Blackley, Trichy Sankaran, and others.....

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Disclaimer

This is not a scholarly work. It serves simply to be a reference for those who already have a basic knowledge of drumming. I am neither a musicologist nor a master teacher. It

does not intend to replace the teacher, but instead serve as a resource for those who have access to a mentor. This book assumes the reader has already mastered the basic skills of hand drumming technique, can read simple rhythms and easily pick up the notation in this book. It does not pretend to have a definitive version of each piece, but rather the main building blocks for performance. Solos and arrangements have been omitted, though some solo lines and échauffements , which serve as signals between the lead drummer and the other drummers and lead dancers to segue to another part of a piece, have been included.

The reader must realize that these rhythms are normally not written down, but memorized by ear, using rote memorization and supervision from an experienced master.. Unless you are of the culture, no transcription can be deemed authoritative. Even those transcribed by master African musicians have limitations. Any attempt to transcribe these rhythms is subject to various problems, as they often the original creators that have passed it down *experientially* through the generations.

Each of these rhythms exists in specific socio-cultural contexts. In African music, as with other cultures, rhythms are interwoven with the social life of the community. There is often a rhythm for every occasion: funerals, initiation rituals, rhythms associated with different spirits, occupations, etc... Just as languages have different dialects in different regions of the world, rhythms are played differently in different areas. Rhythms with the same name can differ in how they are played, yet rhythms with different names can sound remarkable similar. One must also be aware that these rhythms are void of the original context, i.e. that of accompanying song and dance. By removing them from the full cultural context, they are by definition incomplete. One may get a better idea by visiting YouTube videos of traditional African drumming, but even then the event is still mediated by the camera and the editor. Better yet, go to Africa and see for yourself and learn from a master; nothing replaces immediate experience.

Accuracies of rhythmic notation are also an issue; there may be subtle changes in phrasing or timing that defy transcription. Some rhythms are played in a staccato feel, while others are swung, and notation cannot capture these sensibilities. Many studies have been made on the 'microtiming' of African rhythms, which exist somewhere between an eighth note and a triplet. These transcriptions cannot accurately notate these subtle phrasings which often give the piece their distinctive 'African' feel.

I have also opted to use a simpler transcription involving 3 main sounds: bass, tone, and slap, rather than the gun-go-do methodology, that is very specific to which hand plays which sound. This resource is for beginners, so I decided to transcribe the phrases without specifying the hand patterns. Hand patterns can be written in, using right (R) and left (L) symbols to help figure out what is easiest hand pattern to use. If the melodic phrase is kept in its original state, and your hand technique is symmetrical, (each hand giving equal strength), then it really shouldn't matter which hand is used, (though I'm sure there are many who will disagree). I have not included the tempo for the pieces; an expert must be consulted on this matter. I have included a rather subjective scale of difficulty levels (1=easy....to 5=very challenging) and tried to cross-reference as much as possible.

So, now you have a book with almost everything in one place. The web is growing daily, and adding new transcriptions. I'll keep an eye out for them and update this book occasionally. Have fun. Mark it up with needed improvements. And if you have any comments, please feel free to contact me. I apologize for any misspellings, but I went with the most common spellings out there. *I take full responsibility for any errors in this book.*

Yours truly,

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Notation explained

B – open bass stroke

b - a soft bass stroke, or muffled bass stroke

T – open tone stoke

tt – tone roll (2 strokes, usually done with alternating hands)

S – Slap, open unless specifically stated to do otherwise

ms – a muffled, closed slap

ss – slap roll (2 strokes, usually done with alternating hands)

ts - toneslap roll

FL – slap flam, or tone flam

bT – Bass/Tone flam

bs – bass/slap flam

O – open tone on dunduns (dundun, sangban, kenkeni), played with stick

O – the first beat of a pattern, the beat when which a pattern enters the piece.

C – closed tone on dunduns (dundun, sangban, kenkeni), played with stick crushed against the skin

X – generic symbol for bell, cowbell, clap, or stick on side of drum.

D,U – up and down strokes for shakers such as axatse, shekere, etc...

L,H – the low and high bells of agogo or gongokui

Making the sounds

Always keep your shoulders relaxed, with elbows at your sides. Try to avoid playing with elbows raised outwards and sideways from the body, as that will cause your shoulders to rise and cause unnecessary strain on your neck and shoulders. *Visual instruction is available on Youtube, which is better than reading how. Even better, learn from a teacher.*

BASS (B): This stroke is meant to get the lowest possible tone from the drum. Lift your forearm from the elbow, not your shoulder. It is played with the hand, with fingers splayed barely apart, or fingers closed together, hitting the center of the drumhead, with as much of the hand surface used as possible, but focusing the energy onto the drum from the palm of the hand. Try not to allow the fingertips to arrive after the palm of the hand, as that may lead to a higher ringing tone. The bass stroke can be played open, letting the drum resonate, or closed, muffling the hands onto the drumhead.

TONE (T): This is the open ringing sound of the middle range of the drum. Lift your forearm from the elbow, not your shoulder. Played with the fingers slightly apart, strike the edge of the drum, letting your first knuckles hit the rim of the drum first, and letting your fingers bounce off the outer edge to let the drum resonate. Sometimes this stoke is played closed, by allowing the fingers to muffle the drumhead.

SLAP (S): This stroke is designed to convey the highest sound from the drum. Play as a slap, but with a very loose wrist, stopping the second knuckles on the edge of the drum. This stroke is used in soloing.

The Instruments

The Drums:

Dundun - low, large barrel shaped drum, played horizontally, with a stick, and often with a bell attached on its side.

Kenkeni - the high pitched barrel shaped drum, played horizontally, with a stick, and often with a bell attached on its side

Sangban - the medium sized barrel shaped drum, played horizontally with a stick, and often with a bell attached on its side

Djembé - a hand drum, goblet shaped, with head sizes ranging from 20-30 cm

Ashiko - conical shaped hand drum

Sogo - largest hand drum from Ghana

Kidi - smallest of the Ghanaian drums, played with sticks

Kagan - medium hand drum, similar to a conga

The shakers:

Axatse - gourd shaker covered with beads

Shekere - larger gourd shaker covered with beads

The bells

Agogo - paired high and low bells

Gongokui - same as agogo, come in various sizes

Bell - usually a single bell, like a cow bell

Others...

Krin - log drum

Whip - long slender stick whipped through the air

Whistle - plays three tones, hi, mid, and low

Hand clap
voice

The Elements of Rhythm

Pulse:

Sometimes this is referred to as the beat, the basic beat. What you are most likely tapping your foot to when listening to music is the pulse. It comes from the Latin 'pulsum' to move, inferring that rhythm presupposes movement. We can't have rhythm without movement. In a sense rhythm cannot exist without movement. After all, how many people do you know who can move and have no pulse? It is usually understood as regular recurring beats of uniform intensity and duration, though this is not always the case. It is periodic, but can also be cyclical, like the waves on the beach, movement of seasons, motion of the sun, moon, and stars, our breathing. This cyclical type of pulse can be heard in other non-western musics, like Japanese shakuhachi music, or Inuit ayaya songs. Don't confuse Pulse with periodicity (see Timing). Pulse can speed up and slow down.

The musician should be able to:

- Perceive the difference between cyclical and periodic pulse
- recognise music which give a specific pulse and those musics which imply the pulse
- play a pulse while others play patterns
- play only selected beats of a continuous pulse, the pulse being played collectively
- keep pulse silent with counts
- keep pulse silent without counts or visual clues
- recognise musics of different cultures and the role that pulse plays

To develop a sense of pulse try:

Practicing with a metronome or another player (entrainment with another person is easier than entrainment with a metronome, perhaps because it adds a kinesthetic component) start with a medium slow tempo before attempting very slow or very quick tempos.

Activities to develop pulse:

1. *Pieces of 8* – pulse is played by teacher with a cycle of 8 counts. Each player is designated a count to play on.
2. *Inuit Qillauti* – the Inuit frame drum is a way of developing a keen sense of pulse. It includes body movements that help entrain the body to itself.
3. *POW WOWs* – First Nations pow pows are a very intense experience. Pulse is imperative.

Tempo: the speed of the successive pulses

Tempo is concerned with the absolute timing between beats, i.e. the distance of time elapsing between pulses. When all the internal time relationships of all the beats of a song remain the same, but the overall song takes less time to complete, it has a faster tempo. It is important to note that playing a regular slow pulse without speeding up or slowing down is much more challenging than playing a medium tempo. Recognition of a fluctuation in tempo can be quite challenging, especially if it's minuscule, but it can be developed. Tempo also has a direct influence on the overall 'energy' (for lack of a better word) of a musical piece. Some musical disciplines allow for tempo fluctuations, while others don't.

The musician should be able to:

- perceive the gradual speeding up and slowing down of a pulse.
- keep a pulse steady, while others try to speed it up or slow it down
- gradually speed up and slow down a pulse
- use visual cues with others to speed up and slow down a pulse

To develop tempo try:

- practicing with metronome, and have a friend speed it up or slow it down in minute amounts. See if you can detect the subtle tempo changes.
- Listening for music that allows for tempo changes

Activities to develop Tempo:

1. *Conducting* – Using visual cues to signify tempo changes, the players will speed up or slow down accordingly.
2. *Echoing* – playing a pattern back slightly faster or slower and recognizing the difference.
3. *Konnakol* – Also used to develop Number Sense or subdivision of the beat. Verbal patterns can also be sung slightly faster

Timing:

Timing, sometimes called *periodicity*, or ‘feel’ of the beat, refers to the specific point in time a pulse does or does not occur, and the ability to place a sound, or movement, in a particular place in relation to the pulse. This placing of a beat in a particular relative position to the pulse greatly affects the feel of any musical passage or text. Once a pulse is identified, and the ictus (i.e. the very instant of its occurrence) of that pulse, then one becomes aware of how plastic time is and how it can be manipulated. Practicing with a metronome will develop one’s sense of timing, as well as tempo. One develops an awareness of playing ‘late’ or ‘early’, or ‘*in the pocket*’.

The musician should be able to:

- Play exactly on a beat
- Be conscious of when one is playing ahead, as well as behind, the beat

To develop timing:

Play with a metronome. Play with a recording.

Activities for Timing Development

1. BURY THE BEAT. Using a metronome, play a beat at very slow tempos (60bpm) . The object is to hit the beat at exactly the same time so that you cannot hear the metronome at all.
2. PLAY THE ONE. Using a metronome, play only on the first beat of a measure.
3. ENDING ON SOM – An advanced technique of Tala in classical Indian music that asks for cadential patterns designed to end on ONE, which is called SOM in Karnatak music.
4. POW WOWs – The singers of a pow wow always play slightly ahead of the pulse. The tension created gives it a very specific energy.

Metre:

Metre is the grouping of pulses, so that the brain can predict cycles of beats. It's easier to understand information when it is 'chunked', and metre is a way for the ear to chunk rhythmic, or melodic, information. The western culture is hooked on symmetry, and loves to group beats in to even numbers, stressing (another element to be discussed later) the first beat.

The musician should be able to:

- Identify the metre of a given musical piece
- Count the metre of a given musical piece

To develop metre:

Listen to music of other cultures that play in different metres, such as Classical Indian music, Balinese Gamelan music, Bulgarian dance music. Tala theory of classical Indian music is an excellent discipline to hone the rhythmic skills of metre and number. Try singing a familiar in a different metre.

African music often plays with more than one simultaneous metre and the musician/dancer/singer must be able to feel and play all these metres at the same time. Cross metres create polyrhythms, an advanced skill set, but fun and challenging to play.

Activities for Metre:

1. **Pieces of 5, 7, 11, etc.... This is a variation of the Pieces of 8 activity.**
2. **Developing 2 against 3 and 3 against 4**

Simultaneous Duple and Ternary Metres

Exercise: Playing 2 against 3

Count	1	2	3	4	5	6
Left hand	X	.	.	X	.	.
Right hand	X	.	X	.	X	.

Exercise: playing 3 against 4

count	1	2	3	4	5	6	7	8	9	10	11	12
Left hand	X	.	.	X	.	.	X	.	.	X	.	.
Right hand	X	.	.	.	X	.	.	.	X	.	.	.

Step 1: count out loud and clap as shown.

Step 2: reverse hands

Step 3. Count along with only the 2 beat hand 'one..two..one...two..'

Step 4: Count along with only the 3 beat hand 'one . two . three .' etc...

Step 5: reverse hands for steps 3 and 4

Number: the subdivision of pulses

This concept encompasses much. Number refers to the number of beats that a pulse has been subdivided into (Classical Indian music, and Tala theory is a fine example of playing with number.). This concept of Number is not to be confused with the number of pulses per measure, (which is metre), or the number of actual hits in a particular pattern (which I refer to as “phrasing”), or note values of half-notes, quarter-notes, etc.. which is the amount of time a particular beat uses up (which I refer to as ‘duration’. Just as chunking pulses into groups to more easily remember musical phrases, subdividing pulses into groups helps us keep track of the pulse.

The musician should be able to:

- identify the subdivision of a pulse
- change the subdivisions of a pulse without changing the rate of the pulse
- identify the number of beats in a phrase

To develop subdivision skills:

- practice tala patterns vocally
- practice simultaneous metres such as above

ACTIVITIES FOR NUMBER DEVELOPMENT:

1. WHAT'S THAT METRE? Teacher plays various pieces of different metres, and students must identify the metre.
2. VOCALIZE THE CYCLE. Using patterns from Karnatak Tala theory, count and sing different cycles using finger counts, claps and waves.
3. KONNAKOL: Singing solkatus is an amazing way to develop a sense of beat subdivision.

Duration: the relative length of sound produced

Beats can be long or short, like the dots and dashes of morse code. This has an amazing way of creating a melodic line to a rhythm. It's like giving extra notes to a melody that normally would have only one note. Tone strokes on the djembe are longer than slap sounds, open sounds longer than closed and muffled strokes. Phrasing wouldn't really exist without this simple element. Imagine if every sound coming out of any instrument was exactly the same duration, without any variation. How boring that would sound!

The musician should be able to:

- distinguish between long and short sounds
- create long and short sounds on the instrument
- sing and replay the phrase of long and short sounds on the respective instrument

To develop a sense of duration:

Practicing singing the sounds with syllables. Konnakol, solkattu patterns of Indian Classical music is perfect for this discipline. Some West African languages have so much semantic power in the duration of their vocal sounds, that their languages can be transliterated to musical instruments like horns, guitars, and talking drums!

Activities for Developing Duration:

1. PLAY IT LONG AND SHORT. Try Jim Blackley's patterns on the drum, using low tones for long and high slaps for short.
2. PA TA GO DO DUN GUN – A vocal transliteration of djembe patterns using a solfege-like system
3. MUFFLING AND RESONATING – Playing patterns involving the muffling of a beat and allowing the beat to resonate.
4. Blackley's 2-bar phrases

Volume/Accent: the relative loudness

Also referred to as accent, or the dynamics of one stroke compared to another stroke. It is not to be confused with stress, or emphasis, as described in the next element.

The musician should be able to:

- distinguish between loud strokes and soft strokes
- Control the relative volume of rhythmic parts when playing

Activities to develop Volume:

1. **CONDUCTING – Using an agreed upon visual signal, the relative loudness is conducted by a leader.**
2. **Playing the pulse loudly and softly**
3. **Gamelan Music – listening for long and short beats by changing the resonance of the metal bars.**
- 4.

Stress / Emphasis: emphasis of stability and/or movement

Pulses are grouped into measures, giving us metre. Our brain lends a certain relative stability to the cycles of pulses in a measure. As mentioned in metre, the stress is usually placed on the first beat of a group. The first beat in a group is called the *downbeat*, and it carries a certain weight or emphasis, and is the most stable. (James Brown always asked his rhythm section to play the ‘one’) The last beat of a measure is called the *upbeat*, is unstable and lifts you up and carries you into the next phrase. The tension of an upbeat creates a feeling of necessary resolution, that of a downbeat, and so the cycle continues. Western ears are hooked on symmetry and prefer duple measures and cycles of rest, move, rest, move, etc.... Measures of 3 are perceived as ‘rest, move, move, rest, move, move,’ etc... Other cultures purposely accent a moving beat. Think of a waltz with the stress on 2, and not 1, and you’ll get a sense of how powerful accent can be in manipulating rhythm. Malagasy music will stress the second beat of a triplet, and not the first beat. The practice of stressing an upbeat, or an *offbeat*, is called *syncopation* (literally a ‘cutting off’ of a beat in order to alter a rhythm).

The musician should be able to:

- Play on the downbeat of various metres.
- Play on the upbeat of various metres.
- Analyze a rhythm by identifying which beats are moving or resting.

Activities for Stress development:

1. YOU PLAY DOWN I PLAY UP – Counting off an agreed measure, player 1 plays on the down beats while player 2 plays on the up beats.
2. PALMAS – YouTube has some excellent resources on Spanish Flamenco rhythm using palmas, or hand clapping patterns. They accent the weak beats and give the guitarist, singer, and dancer, the phrasing to work upon.
3. Djembe Patterns – Many of the rhythms of Africa involve the use of polyrhythms, and the use of two different subdivisions playing simultaneously.
4. AGOGO BELL PATTERNS – cross-rhythms of 3 against 2 and 3 against 4

Phrasing: voicing the complete idea.

Phrases in speech are expressions that communicate ideas, feelings, and thoughts; hence the term ‘voicing’. The aim for musicians is to add a ‘voice’ to their musical ideas. Speed, inflections, pauses, and emphasis are things that contribute to the structure of phrases in spoken languages, and those same factors, such as the elements previously described, contribute to the building of musical phrases. The final composite of all the elements I refer to as ‘phrasing’. The combination of all the elements allows one to phrase rhythm as you would a melody. By combining more than one group of metres simultaneously, one can play a musical/rhythmical phrase that complements cross pulses, creating polyrhythms. By accenting beats that are on moving, or unstable beats in a cycle, a tension is created giving the illusion of movement (and often an illusion of increase of tempo). Playing with all the elements creates phrases.

The musician should be able to:

- Play a rhythmic line, such as clave, against another rhythm
- Extemporize over accompanying rhythms

Activities to Develop Phrasing:

1. SAY IT AND PLAY IT – a phrase is vocalized with words, then repeated on the instrument. E.g. We like to play our drum. Shave and a Hair Cut – two bits. Peanut butter jelly, peanut butter jam.
2. I KNOW THAT SONG – playing the rhythm only, the listeners must guess the song
3. KNOW IT BY NAME – identify the Bo Diddly, Charleston, bossa nova, etc.. appellant, echauffement, etc.
4. BELL PATTERNS WITH 2 OR MORE PLAYERS
5. RHYTHMIC ROUNDS (BELL PATTERN COUNTERPOINT)
6. SOLKATUS/KONNAKOL
7. BLACKLEY'S 2 BAR AND 4 BAR PHRASES
8. Listening for cues and echauffements signals
9. Soloing and extemporization
10. Call and response with another player

Practicing Procedures and Tips

1. Combine visual and auditory cues by using your fingers to signal beats in a bar or beats in a pattern, or by singing the pattern either in syllables, strokes, rights and lefts, etc... Tapping your foot serves as a visual cue, auditory cue, and kinesthetic cue. South Indian classical music does this via keeping tala with claps, waves, and finger counts. Some people tap with their toe, others with their heel. Either way, the pulse is kinesthetically enhanced.
2. Count out loud. This is very important, though not as easy as one might think, especially for syncopated patterns. Having someone keep the pulse either by clapping, playing a cowbell, shaker or clave, waving, or counting the pattern or cycle vocally, often helps with pulse control.
3. Start slowly, but not too slowly. Once a normal speed is decided upon, slow it down to the point where the auditory memory isn't affected. If a pattern is played too slowly, one can lose one's place in the pattern, like speaking so slowly that you can't remember what was said before.
4. Stop – set a new tempo, and count out loud. Working up to a normal tempo gradually allows the brain to adapt the pattern to newer faster speeds without too much confusion.
5. Sing it, sing it while you play it, then play it. The idea is to have the instrument be a projection of your voice.
6. Relax mentally and physically. Don't fill your mind with value judgments or negative emotions, and keep your body in a naturally relaxed position. Don't use muscles that aren't needed. Keep shoulders down, and elbows at the side, not raised outwards. Stay mentally neutral and open.
7. Refer to written notes as a last resort. Visual learning is a legitimate method of assimilation, though music is an auditory skill. Don't allow yourself to be enslaved to the script in order to play the piece. Reading music is a skill, but the not end itself.
8. Repeat, repeat, repeat, and repeat. Once a pattern is repeated 10000 times, after a period of three weeks, the neural pathways are set, and the habit is formed.
9. Chunk the information. Break the pattern into recognizable pieces. One can cut a pattern into halves, practice them separately, and then combine. Or one can play the first part then gradually add more parts to completion. Or one can play the end of a pattern, and gradually add the preceding parts to completion.
10. Reverse the hand patterns. Don't let one hand dominate. Try starting all patterns with your weak, as well as your dominant hand. One can practice a pattern with only one hand at first, alternating hands later.
11. Play it on another surface. Technical problems with the drum can get in the way of understanding and feeling a rhythm. Try playing the pattern on your knees or a desk.

EXERCISES FOR BASIC COORDINATION

Exercises with Duple Patterns
Coordinating Left and Right with 1 Bar Patterns

Count / foot	1	2	3	4
1.	R	L	R	L
2.	R	R	L	L
3.	R	R	R	L
4.	L	R	R	R
5.	L	L	L	R
6.	R	L	L	L

Tap foot on 1, then on 1 and 3

Coordinating Left and Right with 2 Bar Patterns

Count / foot	1	2	3	4	1	2	3	4
7.	R	R	R	R	L	L	L	L
8.	R	L	R	R	L	R	L	L
9.	R	L	L	R	L	R	R	L
10.	R	R	L	R	L	L	R	L
11.	R	L	R	L	L	R	L	R

Tap foot on 1, then on 1 and 3.

Common Duple 2 bar phrases

These are identical patterns that crop up again and again in the pieces covered in this book. Once you have these patterns internalized, it will be much easier to play the actual pieces.

1	B . T T	B . . .
2	B . T T	B . T T
3	B . T T	. . S .
4	B T T T	B . . .
5	B T T T	B . T .
6	B . . T	T . B .
7	T . . T	T . B .
8	T T . T	T . B .
9	S T T S	S . B .
10	B . . B	. T T .
11	B . T T	. . T .
12	B . T T	. T T .

Coordination exercises with triplets:

	1 trip let	2 trip let	3 trip let	4 trip let
1	R L R	L R L	R L R	L R L
2	R L L	R L L	R L L	R L L
3	L R R	L R R	L R R	L R R
4	R R L	R R L	R R L	R R L
5	L L R	L L R	L L R	L L R
6	R R R	L L L	R R R	R L L

Challenging groups of 4 against 3, and 3 against 2

This is a difficult sequence of patterns. They are designed to allow the player to overlap duple patterns with ternary patterns.

1	trip	let	2	trip	let	3	trip	let	4	trip	let
R	R	R	R	L	L	L	L	R	R	R	R
L	L	L	L	R	R	R	R	L	L	L	L

1	trip	let	2	trip	let	3	trip	let	4	trip	let
R	R	L	L	R	R	L	L	R	R	L	L

1	trip	let	2	trip	let	3	trip	let	4	trip	let
R	L	R	R	L	R	L	L	R	L	R	R
L	R	L	L	R	L	R	R	L	R	L	L

1	2	3	4	1	2	3	4
L	R	R	L	R	R	L	R
R	L	R	R	Etc...			

1	2	3	4	1	2	3	4
R	L	L	R	L	L	R	L
L	R	L	L	Etc...			

Ternary Practice Patterns

(from Blackley's Syncopated Rolls Volume 2)

	1	trip	let	2	trip	let	3	trip	let	4	trip	let
1	T	B	.	T	.	T	B	.	T	T	B	.
2	T	.	T	T	B	.	T	.	T	T	B	.
3	T	B	.	T	.	T	T	B	.	T	.	T
4	T	B	.	T	.	T	B	.	T	T	B	.
5	T	.	T	B	.	T	T	B	.	T	.	T
6	T	.	T	B	.	T	B	.	T	T	B	.
7	T	.	T	T	B	.	T	.	T	B	.	T
8	T	B	.	T	.	T	B	.	T	B	.	T
9	B	.	.	T	B	.	B	.	.	T	B	.
10	T	B	.	T	.	.	T	B	.	T	.	.
11	T	B	.	B	.	.	B	.	.	T	B	.
12	B	.	.	B	.	.	T	B	.	T	B	.
13	T	B	.	T	B	.	T	B	.	B	.	.
14	T	B	.	T	B	.	B	.	.	T	B	.
15	T	B	.	B	.	.	T	B	.	T	B	.
16	B	.	.	T	.	B	.	.	T	T	B	.
17	B	.	.	T	.	T	T	B	.	.	.	T
18	T	.	T	B	.	.	T	B	.	.	.	T
19	T	.	T	B	.	.	.	.	T	T	B	.
20	T	B	.	B	.	.	.	.	T	T	B	.
21	T	B	.	T	.	.	T	B	.	.	.	T
22	B	.	.	T	B	.	T	B	.	.	.	T
23	B	.	.	T	B	.	.	.	T	T	B	.
24	B	.	.	T	.	T	.	.	T	T	B	.
25	B	.	.	T	.	T	T	B	.	.	.	T
26	T	.	T	B	.	.	.	.	T	T	B	.
27	T	.	T	B	.	.	T	B	.	.	.	T
28	.	.	T	T	B	.	B	.	.	B	.	B
29	.	.	T	T	B	.	T	.	T	B	.	.
30	T	B	.	.	.	T	B	.	.	T	.	T
31	T	B	.	T	.	T	B	.	T	T	B	.

BELL PATTERNS

	count	1 e + a	2 e + a	3 e + a	4 e + a
1	Bell 1	L . . H	. . H .	. . H .	. . H .
	Bell 2	L . L .	H . H .	. L . .	H . H .

	count	1 e + a	2 e + a	3 e + a	4 e + a
2	Bell 1	H . L .	H . . .	H . L .	H . . .
	Bell 2	L . . H	. . H .	. . H .	. . H .

	count	1 e + a	2 e + a	3 e + a	4 e + a
3	Bell 1	L . . H	. . H .	. . H .	H . . .
	Bell 2	H . . .	L . H .	H . . .	L . H .
	Bell 3 or clap	. . . .	. . X .	. . X .	. . X .
	Bell 4	H . H .	. . L .	H . . H	. . L .

	count	1 e + a	2 e + a	3 e + a	4 e + a
4	Bell 1	L L L .	H . H .	L L L H	. H . .
	High drum	X X . .	X X . .	X X . .	X X . .
	Bell 2	H . . .	H . . .	H . L .	. H . .
	Stick or clap	. . X .	. . X .	. . X .	. . X .

	count	1 e + a	2 e + a	3 e + a	4 e + a
5	Bell 1	H H L .	H H L .	H H H H	. H H .
	Bell 2	L . H H	L . H H	H H . H	H . H H
	Bell 3	H H . H	H . H .	L . . .	L . . .
	Bell 4	X . X .	. . . .	X . X .	. . . X

SIMPLE ROUND OF CLAP / BELL PATTERNS

6	count	1 e + a	2 e + a	3 e + a	4 e + a
	Bell 1	X . . .	X . X .	X	X
	Bell 2	X . X .	X . . .	X	X

7	count	1 e + a	2 e + a	3 e + a	4 e + a
	Bell 1	X . . .	. . X .	X . . .	X . . .
	Bell 2	X . X .	X . . .	X . . .	X . . .

8	count	1 e + a	2 e + a	3 e + a	4 e + a
	Bell 1	. . X .	X . . .	X . . .	. . X .
	Bell 2	X . X .	. . X .	. . . .	X . . .

Cuban rumba #1

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	X . . X	. . X .	X . . .

Brazil

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	. . X .	. . X .	. X . .

Nigeria juju

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	. . X X	. . X .	X . . .

Haiti (Ibo, Congo)

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X X . X	X . X .	X . X .	X . X .

Cuban (Yesa)

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	. X . X	. X X .	. . X X	. . X X

Cascara

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	L . H H	. H . H	H . H .	H H . L

Mambo

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	L . H H	L . H H	L . H .	L . H H

Comparsa

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	H . H .	L L . .	H H . .	L . H L

Gahu

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	. . X .	. . X .	. . X .

Haitian

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	. . X .	X . . .	. . . .

Ghana

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . X .	X . X .	X . . X	. X . .

TERNARY 6/8 BELL PATTERNS

count	1	2	3	4	5	6	1	2	3	4	5	6
Agogo Bell 1	H	L	.	H	L	.	H	L	.	H	L	.
Agogo Bell 2	L	L	H	.	L	L	H	.	L	L	H	.
Agogo Bell 3	.	H	L	H	.	H	L	H	.	H	L	H

Short bell

count	1	2	3	4	5	6	1	2	3	4	5	6
Bell 1	X	.	X	.	X	X	.	X	.	X	.	X

Long bell

count	1	2	3	4	5	6	1	2	3	4	5	6
Bell 1	X	.	X	.	X	.	X	X	.	X	.	X

Abakua

count	1	2	3	4	5	6	1	2	3	4	5	6
2 bars	X	.	.	.	X	.	X	.	X	.	.	.
	X	.	X	.	.	.	X	.	.	.	X	.

Haiti

count	1	2	3	4	5	6	1	2	3	4	5	6
2 bars	X	.	.	.	X	.	.	.	X	.	.	.
	X	.	X	.	.	.	X	.	.	.	X	.

Ghana

count	1	2	3	4	5	6	1	2	3	4	5	6
2 bars	X	.	.	.	X	.	.	.	X	.	.	.
	.	.	X	.	.	.	X	.	.	.	.	.

Cuban (bakaso)

count	1	2	3	4	5	6	1	2	3	4	5	6
2 bars	X	.	.	.	X	.	.	.	X	.	X	.
	.	.	X	.	.	.	X	.	.	.	X	.

Cuban (rumba)

count	1	2	3	4	5	6	1	2	3	4	5	6
2 bars	X	.	.	.	X	.	.	.	.	X	.	.
	.	.	X	.	.	.	X	.	.	.	.	.

Cuban (palo)

count	1	2	3	4	5	6	1	2	3	4	5	6
2 bars	.	.	X	.	X	.	.	.	X	.	X	.
	.	.	X	.	.	.	X	.	.	.	X	.

Clave Patterns

One bar

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	. . X .	X . . X	. . X .

Son clave (3-2)

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	X . . X	. . X .	. . X .	X . . .

Son clave (2-3)

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	. . X .	X . . .	X . . X	. . X .

Rumba clave (2-3)

count	1 e + a	2 e + a	3 e + a	4 e + a
Bell 1	. . X .	X . . .	X . . X	. . . X

Part 1 BINARY RHYTHMS

ACONCON

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	T	.	T	T	.	T	T	.	T	.	T	.	FL	.	.	.
BELL	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
JUNJUN (2 BARS)	O	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.
	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
LOW DJEMBÉ	B	.	T	T	.	S	S	.	B	.	T	T	.	S	S	.
HI DJEMBÉ	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	t

A simple duple pattern from Guinea.

Level 1 - easy

ADJOS: bass drum and djembe solo parts

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	
Appellant	F	I	.	T	T	.	T	T	.	T	.	S	S	S	.	.	.
Break	T	.	.	S	.	.	T	.	S	.	.	.	T	.	S	.	
	.	.	.	.	.	.	T	.	S	.	T	.	S	.	T	.
	S	.	.	S	S	.	S	.	.	.	.	.	T	.	T	.
Kenkeni and bell	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.	
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	.	.	
Sangban and bell	C	.	.	.	.	.	O	.	C	.	.	.	.	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.	
Sangban échauffement	O	.	O	.	O	.	.	.	O	.	O	.	O	.	.	.	
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	
DUNDUN and bell	.	.	.	.	.	.	.	.	O	.	.	.	O	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.	
DUNDUN échauffement	.	O	.	O	.	O	.	O	O	.	O	.	O	.	O	o	
	.	X	.	X	.	X	.	X	X	.	X	.	X	.	X	x	
Djembe intro	S	.	.	S	T	T	S	.	T	T	.	S	T	T	S	.	
Djembe	T	T	.	S	T	T	S	.	T	T	.	S	T	T	S	.	
Djembe solo A	B	.	.	.	B	.	.	.	B	.	.	.	B	.	S	.	
Djembe solo B	T	T	.	.	B	.	S	.	T	T	.	.	B	.	S	.	
Djembe solo C	B	.	.	.	B	.	S	.	B	.	.	.	B	.	S	.	
Djembe solo D	T	T	.	S	S	.	T	.	T	.	.	.	B	.	S	.	

Adjos is a rhythm of the Baolé people of the south Ivory Coast. It used to be a slow and majestic dance to be played for the king, but is now played much faster. This song was sung especially in honour of the very important King Samore Touré. In the song the audience repeats the line sung by the solo-singer. After a while the change to the second line is made. Later, one can go back to the first line, and repeat the sequence.

Level 3 -

AFRO BLOC (BAHIA)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
SURDO HIGH	O	O	O	O	O	O	O	O	C	.	.	.	.	.	.	.
SURDO MID	.	.	.	.	O	O	O	O	C	.	.	.	.	.	.	.
SURDO DEEP	O	.	.	.	C	.	.	.	O	.	.	.	C	.	.	.
MID UPBEAT	C	.	.	.	O	.	.	.	C	.	.	.	O	.	O	.
SURDO	C	.	O	.	C	O	.	O	C	.	.	.	.	.	.	.
HI CONTRA	C	.	.	.	O	.	O	C	.	.	.	.	O	.	O	.
SURDO	C	.	O	.	C	O	.	O	C	.	.	.	.	.	.	.
TAMBORIM	.	.	.	.	X	.	X	.	.	.	.	.	X	.	X	.
.	.	X	.	.	X	.	X	.	.	.	.	.	X	.	X	.
SNARE	X	x	X	x	X	x	X	x	X	x	X	x	X	x	X	x
REPENIQUE	.	.	R	L	.	.	R	L	.	.	R	L	.	.	R	L
OR...	R	.	L	.	R	.	L	.	L	.	L	R	.	R	.	.
OR....	.	.	R	L	.	.	.	.	L	.	L	.	.	.	.	.
AGOGO	H	.	.	H	.	.	H	.	.	L	.	L	.	L	.	.

From the Morris catalogue. Played by many Samba groups. This is one of the few non-African rhythms in this collection.

Level 4 – Challenging syncopation

AFRO RUMBA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBE 1	B	T	T	T	B	.	S	.	B	T	T	T	B	.	S	.
DJEMBE 2	.	.	.	.	.	T	T	.	.	.	.	.	.	T	T	.
BREAK (X2)	FL	.	FL	.	FL	.	FL	.	.	S	S	S	.	S	S	.

See Njacko Backo's version of the Rhomba on page This is a good piece for beginners.

Level 1 - Easy

AKIWOWO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Dun dun	O	.	.	.	C	.	.	.	O	.	.	.	C	.	.	.
bell	X	.	.	X	.	.	X	.	X	.	.	X	.	.	X	.
DJEMBE 1	B	.	S	S	B	.	T	T	B	.	S	S	B	.	T	T
DJEMBÉ 1 variation	B	.	T	T	S	.	T	T	B	.	T	T	B	T	T	T
DJEMBE 2	S	.	S	.	T	T	.	S	.	S	.	S	T	T	T	.
DJEMBE	T	.	S	B	.	S	S	S	.	.	.	.	.	.	.	.
Djembe	S	.	S	.	T	.	S	S	.	S	.	S	T	.	S	S
Shaker	D	.	U	D	U	.	D	U	D	U	.	D	U	.	D	U
Bell	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X

A compilation of a few transcriptions I found on the web.

Level 3

BAGA giné

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBÉ	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBÉ	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
BELL	X	X	.	X	X	.	X	.	X	.	X	.	X	.	X	.
AGOGO	L	.	.	L	L	.	H	.	L	.	L	.	L	.	.	.

A woman's dance from Guinea,

"Baga Gine" literally means "Baga woman." The Baga are an ethnic group in northwest Guinea. The story goes that a woman hears music. At first she didn't want to dance, but since the music was so good that she couldn't stand it any more and started to dance.

This is a song in the Susu language.

<http://tontinkan.net/en/rhythm6.htm> has the music and various parts as mp3s. Listening to the whole part includes clapping patterns as well as the balafon melody. It's quite relaxing to listen to. It should actually be transcribed as a ternary rhythm.

BALAKULANIA (BALAKULANYA , BALAKULADYAN)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
DJEMBE 1	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBE 2	B	.	T	T	.	.	S	T	T	.	B	S	.	.	S	.
ALT DJEMBE2	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
KENKENI & BELL	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN & BELL	.	.	.	.	.	.	.	.	.	O	.	O	.	.	.	.
	X	.	X	X	.	X	.	X	X	.	X	.	X	X	.	X
DUNDUN & BELL	O	.	.	.	.	.	O	.	O	.	.	.	.	O	.	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
SOLO	.	.	S	S	.	.	S	S	.	.	T	S	T	T	S	s
AGOGO	L	.	.	.	L	.	.	.	L	.	H	.	H	.	.	.

Balakulanya (Balakulandyan) is traditionally played at a wedding party, where the fertility of the marriage is often mentioned. Like Söli, this is also played at circumcision ceremonies, which can last up to three days. Mamady Keita switches the roles of Sangban and Dun Dun and names this Söli lent (slow Söli). Nas has transcriptions of many bass drum variants on his website.

Traditional Ethnic Group: Malinke Kurussa Region

"Bala": sea, "Kulandjan": a long legged bird. The Balakulandjan is hunting for fish in the sea and this bird has said to the humans: "I tell you: Children are the most important thing in life. Woman who do not bear children can ask for my help. Bring a hundred things - and I will help you."

Listen to the piece at

<http://tontinkan.net/en/rhythm1.htm#balakulandjan>

BAMBAFOLI

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Call	T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
Kenkeni & bell	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
Sangban & bell	C	.	O	O	.	O	.	.	O	.	.	O	.	.	.	.
DUNDUN & bell	X	.	X	X	.	X	.	X	X	.	X	X	.	X	X	.
DJEMBE 1	S	.	T	T	.	.	S	.	.	.	T	T	.	.	S	B
DJEMBE 2	B	T	T	T	B	.	.	B	B	.	.	S	T	T	.	.

Bambafoli, a western invention was written by Paul Janse and the meaning is "Rhythm of the Crocodile"

BANDA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Bell	X	.	.	.	.	.	X	.	.	.	.	.	X	.	.	.
Bula, Hi drum played with sticks	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.
mid conga 1	B	.	.	.	.	.	.	.	B	.	.	.	T	.	.	.
mid conga 2	T	.	.	.	T	.	.	.	B	.	.	.	.	.	.	.
Low conga with stick on side	B	.	.	.	.	.	.	.	T	.	.	.	.	.	.	.
	X	.	.	.	.	.	X	.	.	.	.	.	X	.	.	.
Low conga with <i>Stick on head</i>	B	.	.	.	.	.	.	.	T	.	.	.	.	.	.	.
	.	X	.	.	.	.	.	X	.	.	.	.	X	.	.	.

A Haitian Vodun ceremonial rhythm. From Jim Salem's site.
 Can be heard on the CD
<http://www.folkways.si.edu/TrackDetails.aspx?itemid=33886> from the
 Smithsonian Folkways recordings.

BOLON

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
Kenkeni and bell	O	O	.	C	.	C	.	.	O	O	.	C	.	C	.	.
	X	X	.	X	.	X	X	.	X	X	.	X	.	X	X	.
DUNDUN and bell	O	.	.	.	.	.	.	.	.	O	.	O	.	O	.	.
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.
DJEMBE 1	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBE 2	T	T	.	S	.	.	S	.	T	T	B	.	B	.	B	.
DJEMBE 3	T	T	S	S	.	.	S	B	T	T	S	S	B	.	S	B

Bolon (4/4) is a Malinke-rhythm traditionally played without a Sangban. An échauffement is normally not applied. A look-a-like break makes the space where needed. Consult Paul Nass's website for a djembé solo transcription. It goes on forever.

BOLONBA (BOLOMBA)

Count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
Kenkeni	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.
Sangban	.	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.
DUNDUN & Bell	O	.	.	.	.	.	.	.	.	O	O	.	O	O	.	.
DJEMBE 1	T	T	B	.	B	.	B	.	T	T	.	S	S	S	.	B
DJEMBE 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBE 3	S	.	T	T	S	.	B	.	S	.	.	S	S	.	B	.
Sangban	.	.	.	.	.	.	O	.	.	.	.	.	.	O	.	.
DUNDUN and Bell	.	.	o	.	o	.	.	.	O	.	O	O	.	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	X	.	X	X	.

The *Bolonba (Bolomba)* is not a traditional rhythm, but is based on a rhythm played on the instrument *M'bolon* or *Bolon*, made of a calabash, with a stick mounted on it and holding 3 strings (sometimes 4), similar to a string bass. It is usually used as a bass in melodic pieces. The "National Ensemble Instrumental" of Guinea uses it in many pieces. [Arafan Touré](#) has transcribed the melody to the drums. The second bass drum variation suggests that one plays the small 'o' pattern only every other bar.

BOMBA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Hi quinto	.	T	T	T	.	.	.	.	.	T	T	T	.	.	.	.
mid conga	.	.	.	.	T	.	T	.	.	.	.	.	T	.	T	.
Tumba	B	.	.	S	.	T	T	.	B	.	.	S	.	T	T	.
Clave	X	.	.	X	.	.	X	.	X	.	.	X	.	.	X	.

Bomba is one of the traditional musical styles of Puerto Rico. It is a largely African-derived music. The rhythm and beat are played by a set of floor drums, cuá and a maraca. Dance is an integral part of the music: the dancers move their bodies to every beat of the drum, making bomba a very energetic and rich dance.

Bomba is described as a challenge between the drummer and the dancer. The dancer produces a series of gestures to which the primo o *subidor* drummer provides a synchronized beat. Thus, it is the drummer who attempts to follow the dancer and not the other way around. The dancer must be in great physical shape and the challenge usually continues until either the dancer or drummer discontinues.

CALYPSO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Tumba	B	M	.	M	h	t	T	.	B	M	.	M	h	t	T	.
Lo conga	T	.	.	T	T	.	.	.	.	T	.	T	T	T	T	.
Hi conga	T	T	.	.	T	T	.	.	T	T	.	.	T	T	.	.
Bell	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
Hi bell, brake drum	X	X	.	X	X	X	X	.	X	X	.	X	X	X	X	.

Taken from the Morris catalogue. It requires somewhat advanced ‘heel-toe’ technique. This is an afro-Caribbean rhythm originating in Trinidad and Tobago via the slave trade and the French colonizers who brought the Carnival tradition.

COMPARSA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Quinto	.	h	t	S	T	T	.	.	.	S	S	S	.	T	.	.
conga	.	.	.	.	.	T	T	.	.	.	.	.	.	(t)	T	
tumba	T	.	.	.	.	.	.	.	T	.	.	.	T	.	T	.
Quinto	.	h	t	.	T	T	.	.	.	S	S	S	.	T	.	.
conga	.	.	.	.	.	T	T	.	.	.	.	.	.	(t)	T	
tumba	T	.	.	T	.	.	.	.	T	.	.	.	T	.	T	.
agogo	H	.	H	.	L	L	.	.	H	H	.	.	L	.	H	L
agogo	L	.	L	.	H	H	.	L	.	L	L	.	H	.	H	.
clave	.	.	X	.	X	.	.	.	X	.	.	X	.	.	.	X
Quinto	.	S	S	.	T	T	.	S	.	S	.	.	.	T	.	T
Conga	.	.	S	S	.	.	T	T	.	.	S	S	.	.	T	T
Tumba	B	.	.	S	S	.	.	S	S	.	.	S	T	.	T	.
Surdo	O	.	.	O	.	.	O	.	O	.	.	O	.	.	O	.

All three congas played by one player. Pay attention to the heel toe, and the optional () tone on the conga. The last quinto-conga-tumba transcription is played by three separate players.

DALAH

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	
Call	F	I	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
Kenkeni and bell	O	.	.	.	O	.	.	.	<u>O</u>	.	.	.	O	.	.	.	
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	
Sangban and bell	O	.	O	O	.	.	.	.	O	.	O	O	.	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.	
DUNDUN and bell	O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.	
Djembé 1	B	.	T	T	.	.	S	S	B	.	T	T	.	.	S	S	
Djembé 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
2 bar Sangba	O	.	O	O	.	.	.	.	C	.	.	.	O	.	O	.
	O	.	O	O	.	.	.	.	C	.	.	.	C	.	.	.
Djembé 1 alt.	B	.	T	T	.	.	T	T	S	.	.	S	S	.	T	T	
Bell alt	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.	
AGOGO	H	.	.	.	.	.	H	.	H	.	.	.	.	.	H	.

The word "Dalah" is referring to both a pond and a rhythm. The rhythm is played in honor of the women-fishers. Only the men use boats for fishing so the women must enter the water with their nets and have to face all kinds of dangers. The bass drums begin their respective parts at the underlined strike (o), beginning with the appellant.

<http://www.paulnas.eu/wap/Dalah.pdf>

DANSA (DIANSA, YANSA)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	f	T	.	T	T	.	T	.	T	T	.	S	S	S	.	.
KENKEN 1 AND BELL	O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
KENKENI 2 AND BELL	.	.	O	O	.	.	O	.	O	O	.	.	.	O	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
KENKENI 3 AND BELL	O	.	.	.	.	O	O	.	O	.	.	.	.	O	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
SANGBAN & BELL	O	.	.	O	.	.	O	.	.	.	C	.	.	.	O	.
	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.
DUNDUN & BELL (2 BARS)	o	.	.	.	.	.	.	.	o	.	O	.	.	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
Dun dun VAR.	O	.	.	C	.	.	C	.	O	.	.	C	.	.	C	.
Djembé 1	B	T	.	T	B	.	S	.	B	.	T	T	B	.	S	.
Djembé 2	S	.	T	T	S	.	B	.	S	.	T	T	S	.	B	.
Djembé 3	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBE 4	S	S	.	S	S	.	T	T	S	.	B	.	S	B	T	T
Bell	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
DUNDUN	.	.	.	.	.	.	.	.	.	.	.	O	.	.	.	.
sangban	O	.	.	O	.	.	O	.	.	.	.	.	.	O	.	.
kenkeni	O	.	.	.	.	O	O	.	O	.	.	.	O	O	.	.
AGOGO	H	.	.	H	.	.	H	.	.	.	L	.	.	.	H	.

Diansa (Dansa, Yansa, Diansa) is comes from the Kassouke-people in the Kayes-region in Southern Mali. Originally a competition dance for the young men, it is nowadays a populair rhythm played all over West Africa. In earlier days only two bass-drums were used. A third pattern was added (here a kenkeni-pattern) and its logical that different kenkeni-patterns on different occasions were improvised. Here I have gathered all the various djembé and dun dun parts from transcriptions of Nas and Salem. Nas has extra djembé solo and accompaniment lines.

DENNADON

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
2 BAR call	FL	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
	S	S	.	.	.	.	S	S	.	.	.	.	S	S	.	.
KENKENI AND BELL	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
SANGBAN AND BELL	.	.	.	C	.	.	C	.	.	.	O	O	.	.	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
DUNDUN AND BELL	O	O	.	.	o	.	.	.	O	.	O	.	o	.	.	.
	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.
DJEMBÉ 1	S	S	.	B	T	.	T	.	S	S	.	B	T	.	T	.
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
SANGBAN AND BELL ALT.	O	.	O	O	.	O	O	.	O	.	O	O	.	.	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
AGOGO	.	.	.	H	.	.	H	.	.	.	L	L	.	.	L	.

Dennadon (4/4) is a Malinke-rhythm, from the Mandiana region.
The dance is performed by girls who are sometimes lifted in the air.
Annyè fölikè, yaya, Annyè fölikè djembe folalu, Annyè fölikè yaya o
ya-o-lala
Let's Play, Djembé-players let's play !, Let's play yeah !

<http://tontinkan.net/en/rhythm8.htm#denadon> has a mp3 of it and it's constituent parts, though it does not include the song.

LEVEL 2

DENBADON

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
KENKENI & BELL	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
SANGBAN1 & BELL	O	.	.	.	.	.	O	.	.	.	.	.	O	.	O	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	x	x	.
	.	.	.	O	.	O	.	.	C	.	C	.	.	.	.	.
	X	.	X	X	.	X	.	X	X	.	X	.	X	.	X	.
SANGBAN2 & BELL	.	.	.	.	.	O	.	.	.	.	O	.	.	O	.	.
	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X	.
	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O
	X	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X
DUNDUN & BELL (2 BARS)	.	O	.	O	.	O	.	O	O	.	.	.	O	O	.	O
	.	X	.	X	.	X	.	X	X	.	X	.	X	X	.	X
	O	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O
	X	.	X	.	X	X	.	X	X	.	X	.	X	.	X	X
Djembe 1	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
Djembe 2	T	.	S	S	.	B	S	S	T	.	S	S	B	B	S	S
DUNDUN BREAK	H	.	H	.	.	.	O	O	O	.	.	.	H	.	H	.
DJEMBE BREAK	S	.	S	.	.	.	T	T	T	.	.	B	S	.	S	.
FINAL 3 BAR DJEMBE BREAK	.	.	S	S	S	.	.	B	S	.	S	.	S	.	S	.
	.	.	.	B	S	.	S	.	S	.	S	.	.	.	.	B
	S	.	S	.	S	.	S	.	.	T	.	T	.	S	S	.
FINAL 3 BAR DUN DUN BREAK	.	.	O	O	O	.	.	.	H	.	H	.	H	.	H	.
	.	.	X	X	X	.	X	.	X	.	X	.	X	.	X	.
	.	.	.	.	H	.	H	.	H	.	H	.	.	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
	H	.	H	.	H	.	H	.	.	O	.	O	.	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.

LEVEL 3

DIBON

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
call	FL	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
KENKENI1 & BELL	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
KENKENI2 & BELL	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
SANGBAN AND BELL	C	.	.	O	.	.	O	.	.	.	.	O	.	.	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
	O	.	.	.	.	.	C	.	C	.	.	.	.	C	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
DUNDUN & BELL	.	.	O	O	.	O	O	.	.	.	O	O	.	O	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
	O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
DJEMBÉ	S	S	T	T	S	.	.	B	S	S	T	T	S	.	.	B

One of the many rhythms played for the farmers. *Dibon* refers to a male and female pair of birds. During daytime they are together but at night they each find their own tree to sleep in. In the morning, one sings and the other responds while flying to the first. The melody of their song was heard by hunters and put to a rhythm when they came back in the village. After that, it was used to accompany the farmers returning from the fields. The song is not specific for this rhythm, but sung on Famoudou's CD Malinke Rhythms and Songs.
Ja eh kanje ulalale ja eh, ana fefo la luko kanje ulalale, mo kelen tate dunjadi

come on let's play the fefo (kalebas) together, the world is not for one person, the world is for everyone.

A ye Anye folila bi e, Mamoudou la folila lulu, Annye folila mo kelen tate dunya ni

the world is not made for one person (here Mamoudou) but it was made for everyone

LEVEL 2

DJAGA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBÉ 1	B	.	.	B	.	.	S	.	B	.	.	B	S	.	S	.
DJEMBÉ 2	S	.	S	S	.	S	T	T	S	.	S	S	.	S	T	T
DJEMBÉ 3	B	.	.	B	B	.	B	.	S	.	S	.	S	.	S	.

From Verhaert. Don't have any other information about it.

LEVEL 3

DJAGBÉ (DJAGBA, MADAN)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
KENKENI	O	.	.	.	.	O	.	O	.	.	.	.	.	O	.	.
SANGBAN	C	.	O	O	.	O	.	O	O	.	O	.	.	C	.	.
SANGBAN ÉCHAUFFEMENT	C	.	O	O	.	O	.	.	C	.	O	O	.	O	.	.
DUNDUN	.	.	O	O	.	.	.	.	.	.	O	.	.	.	.	.
DUNDUN VARIATION	.	.	O	O	.	.	.	.	.	.	O	.	.	O	.	.
DJEMBÉ 1	B	.	T	T	.	b	S	.	B	.	T	T	.	b	S	.
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	b	S	S	.	T	T
DJEMBÉ 3	T	T	.	B	S	S	B	.	S	S	.	B	S	S	B	.
DJEMBÉ 4	S	.	S	S	.	S	T	T	S	.	S	.	S	S	T	T
DJEMBÉ 5	B	.	T	T	.	S	.	.	.	.	T	T	.	S	.	.
BELL 1	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
BELL 2	X	.	X	X	.	X	.	X	X	.	X	.	X	X	.	X
BELL 3	X	.	X	X	.	X	.	X	X	.	X	X	.	X	.	X
AGOGO	H	.	L	L	.	L	.	L	L	.	L	.	.	H	.	.

Djagbé is the name of a *Malinke*-rhythm from Guinea that was originally played at the ending of Ramadan. It's a rejoicing circle dance of men and women. Variations on *Djagbé* exist in the *Kouroussa*-region (Guinee) as *Djagba* and in Mali as *Madan*..

The agogo part is from Verhaert. Consult Nas for more transcriptions of dundun variations and échauffements, as well as lengthy djembé solos.

LEVEL 3

DJAMBDON (JAMBADON)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
Kenkeni	.	O	O	.	.	.	.	.	.	O	O	.	.	.	.	.
Sangban	.	.	.	.	.	.	.	O	.	.	.	.	O	.	O	.
DJEMBÉ	B	.	.	S	.	.	S	.	B	.	T	T	T	.	S	.
BELL	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.

Djambadon (Jambadon) is a rhythm from the *Cassamance* area in the southern part of Senegal. It usually played on the *Serouba* drums. It is very popular with weddings or "name-giving-day" This is a translation to djembé by Abdulla " Oké" Sene..

There are several bars of djembé solo phrases on Nas's website.

LEVEL 3

DJELIDON (DJELIFOLI, SANJA, LAMBA)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	5	e	+	a	6	e	+	a
KENKENI	O	O	.	O	.	O	.	.	O	O	.	O	.	O	.	O	O	.	O	.	O	.	.	
DUNDUN	.	.	O	O
KENKENI 2	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	O	O	.	O	O	
BREAK1		.	.	.	T	T	S	T	T	S	T	T	S	.	.	.	.	.	.	.	.	.	.
BREAK2	.	.	.	S	.	T	.	T	.	T	.	T	.	T	T	S	S	.	.	.	.	.	.
BREAK3	.	.	.	.	S	.	T	.	T	.	T	.	T	.	T	T	S	S	.	.	.	.	.
DJEMBÉ1	S	.	B	S	S	T	T	S	S	.	B	S	S	T	T	S	S	.	B	S	S	T	T	
DJEMBÉ2	.	.	.	T	T	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	S	.	
CLAP 1	.	X	.	.	X	.	.	.	X	.	.	X	.	.	X	.	.	X	.	.	X	.	.	
CLAP 2	.	.	.	X	.	.	.	X	.	.	.	X	.	.	X	.	.	X	.	.	X	.	.	

Djelifoli is the name of a rhythm that accompanies the Djelidon, the dance that used to be danced exclusively by the Djeli, the Griot (*foli* means rhythm and *don* means dance). This name is used as well in Guinea as in Mali. There are definitely several versions of Djelifoli. It seems that they are variation of the same rhythm.

Originally played with balafon and other instruments, it is now often played in the djembe ensemble. One of the interpretations that is sung with Djelifoli is Lamba or Lamban. This name is used as well in Guinea as Mali. Sandia (Sandya) is the name for this rhythm that is more used in Mali. There are many interpretations of the rhythm and it's songs.

The clapping pattern is insanely difficult to feel. ***This is my understanding of what it should be.*** It has been transcribed differently on the web.

Level 4 advanced

DJOLÉ (Djoli, Yolé, Yoli)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Call	F	I	.	T	T	.	T	.	T	T	.	T	.	T	.	.
DJEMBE 1	B	.	B	.	T	T	.	.	B	.	B	.	T	T	.	.
DJEMBE 2 (2 BARS)	.	S	.	.	.	S	.	.	.	S	.	T	T	.	.	.
KENKENI / DUNDUN pair	O	O	.	.	.	.	.	.	O	O	.	.	.	.	.	.
KENKENI / DUNDUN 4 BARS	O	O	.	.	.	.	.	.	O	O	.	.	.	.	.	.
			O	O	O					O	O			O	O	
	O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.
			O	O	O				O		O		O		O	

			O	O												
	O	O							O	O			O		O	
Bells	.	X	X	.	X	.	X	.	X	.	X	.	X	.	X	.
Bells (3 bars)	X	X	.	X	X	.	X	.	X	X	.	X	X	.	X	.
	X	X	.	X	X	.	X	.	X	.	X	.	X	.	X	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
Kenkeni 1	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
And bell	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
Kenkenii 2	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O
And bell	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
Sangban	C	.	.	.	O	.	.	.	C	.	.	.	O	.	.	.
And bell	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
DUNDUN And bell	O	.	.	.	.	.	.	.	O	.	o	.	.	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
Djembé 1	B	.	T	T	B	.	S	S	B	.	T	T	B	.	S	S
Djembé 2	B	.	.	T	T	.	.	.	B	.	.	.	T	T	T	T
	T	.	.	T	T	.	.	.	B	.	.	.	S	.	.	.
Djembé 3	T	.	S	S	B	.	S	S	T	T	S	S	B	.	S	S
Djembé 4	T	T	T	.	S	S	B	.	S	S	.	T	T	T	T	T
Djembé 5	T	.	T	.	S	.	.	T	T	.	S	.	S	.	.	.

Djolé (Jolé, Yolé), is a mask-dance from the Temine-people from Sierra Leone. In the tradition it is played on square drums in different sizes; the sicco's (or sico's). The mask is presenting a female although it is carried by a male during the dance. Level 3

FANGA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Intro 3x	S	S	.	S	S	.	T	T	S	S	.	.	.	.	.	.
	S	S	.	S	S	.	T	T	B	B	.	.	S	S	.	.
Djembe 1	B	.	.	T	.	T	T	.	T	.	T	.	B	B	.	.
Djembé 1 alt	B	.	.	T	.	T	T	.	B	.	B	.	T	T	.	.
Djembé 2	B	B	.	.	B	B	.	.	B	B	.	.	B	B	.	.
High djembé	S	S	.	.	S	S	.	.	S	S	.	.	S	S	.	.
Djembé	B	.	.	B	B	.	T	T	B	.	B	.	B	.	T	T
Low Djembé	B	.	B	B	.	B	T	T	B	.	.	B	B	.	T	T
Low Djembé	B	.	.	B	.	B	T	T	B	.	B	.	B	T	T	B
Low Djembé	B	.	B	B	.	B	.	B	B	.	B	.	T	T	.	B
Low Djembé	B	.	T	T	.	.	B	.	B	T	T	T	B	.	.	.
Djembé 3	S	.	.	T	S	.	T	T	S	.	.	T	S	.	T	T
Djembé	B	.	T	T	B	.	.	B	.	B	T	T	B	.	B	.
Djembé	B	.	T	T	.	.	B	.	B	T	T	B	.	.	B	.
Bell 1	X	X	.	.	X	X	.	.	X	X	.	.	X	X	.	.
Bell 2	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
DUNDUN	O	.	.	.	C	.	.	.	O	.	O	.	C	.	.	.
Sangban	O	.	.	O	.	.	.	.	O	.	O	.	.	.	.	.
AGOGO 1	L	.	.	.	H	.	.	.	L	.	L	.	H	.	.	.
AGOGO 2	L	.	.	H	.	.	H	.	.	.	H	.	.	.	H	.
(Clap)	X	.	.	.	.	.	.	.	X	.	.	.	X	.	.	.

This is a compilation of all the sources of Fanga that I have found on the net. It would be truly crazy to attempt all of these parts at once. But,...you never know.

Fanga is rhythm, from Liberia that has been taught by Babatunde Olatunji, a West African Percussion teacher who, with his lessons and personality, inspired many Djembe players in the United States. The song he used to sing to accompany the rhythm is in the Yoruba language.

Fanga Alafayia, ashé ashé (4x) Ashé, Ashé, ashé, ashé. Asé, Asé, Asé, Asé Ikabo A Lafiya Ashé Ashé (4x) Ashé, Ashé, ashé, ashé. Asé, Asé, Asé, Asé Eluga A Lafiya Ashé, Ashé, ashé, ashé. Asé, Asé, Asé, Asé

FANKANI

count	1 e + a	2 e + a	3 e + a	4 e + a
CALL/BREAK	T . T T	. T . T	T . T .	T . . B
	S . S S	. B S .	S S . B	S . S S
	T . T S	. . . .	. . . .	. . . B
	S . S S	. B S .	S S . B	S . S S
	T . T S	. . T T	T . S S	S . (D) .
BELL 1	X . X .	X . X .	X . X .	X . X .
BELL 2	X X . X	. X X .	X X . X	. X X .
BELL 3	X . X X	. X X .	X . X X	. X X .
KENKENI	O O . C	. . . .	O O . C	. . . .
SAN/DUN PAIR	S	. . . .	. . . O O	. . . .
	D	. . . .	. . O .	. . O .
DJEMBÉ 1	S . . S	S . B .	S . T T	S . B .
DJEMBÉ 2	S . . S	S . T T	S . . S	S . T T
DJEMBÉ1 OPTIONAL 2 ND LINE.	FL T T T	T . S .	FL T T T	T . S .

Fankani is a rhythm of welcome; it's played at many occasions. Nas has a djembé solo transcribed. The dun dun begins at (D).

LEVEL 2

GAHU

count	1 e + a	2 e + a	3 e + a	4 e + a
Low drum (SOGO)	B . T .	B . T .	B . T .	T B . T
SOGO 2	B . . .	B . T .	B . . .	B . T .
MID DRUM KIDI	T T T T	. S S .	T T T T	S . S .
HI DRUM KAGANU	. . T T	. . T T	. . T T	. . T T
AGOGO	L . . H	. . H .	. . H .	. . H .
SHAKER	D . . D	U . D U	D . D U	D . D U
Shaker variation	D D	U D	U D	U D

A recreational piece of the Ewe who live in Ghana and Togo. It originated in Nigeria and was brought to Ghana in the 1950's by Ewes who had traveled there. Gahu means 'expressive dance' and refers to the elaborate nature of the costumes. The dance is performed in a circle, and the parts include otinati rhythms from a double bell and a gourd rattle called an axatse. Drum patterns occasionally break into call and response rhythms. Kathy Armstrong's arrangement of this piece 'Songs of the Gahu' can be purchased through Boosey and Hawkes. It includes words of the songs and dance steps.

The Sogo is the largest drum, played with sticks and with hands. The Kaganu is a very narrow hi pitched drum, played with sticks. The Kidi is the medium drum, usually played in unison with the Sogo.

Level 4

HIGHLIFE

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DUNDUN	O	.	.	.	C	.	.	.	O	.	.	C	.	.	.	.
LOW DJEMBÉ	B	.	.	T	B	.	T	T	B	.	.	T	B	.	T	T
MID DJEMBÉ1	T	.	T	.	B	.	B	.	T	.	.	S	.	.	T	T
MID DJEMBÉ2	B	.	S	.	S	.	T	T	B	.	.	S	.	.	T	T
BELL	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
CLAVE	.	.	.	X	.	.	.	X	.	.	.	.	.	.	.	X

LEVEL 2 – a good piece to start with

IBO IN 4

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
LOW	B	.	T	.	B	.	T	.	B	.	T	.	T	T	.	.
MID	T	T	.	T	B	.	T	T	B	.	T	T	B	.	T	.
HI	T	.	T	T	.	T	T	.	S	.	S	S	.	S	S	.
BELL	X	X	.	X	X	.	X	.	X	.	X	.	X	.	X	.
CLAVE	X	.	.	X	.	.	X	.	.	.	X	.	X	.	.	.

From the Morris catalogue, from Olatunje via others...

IJEXA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
TUMBA	S	.	.	T	T	.	B	.	S	.	.	T	T	.	B	.
2 BARS	S	.	.	T	T	.	B	.	T	T	T	T	T	.	B	.
CONGA	S	.	.	B	S	.	T	B	S	.	.	B	S	.	T	B
2 BARS	S	.	.	B	S	.	T	.	T	T	.	B	S	.	T	B
AGOGO 1	H	.	H	.	L	L	.	.	H	.	H	H	L	.	L	.
AGOGO 2	L	.	L	.	H	H	.	.	L	.	L	L	H	.	H	.
AGOGO 3	H	H	.	L	.	L	L	.	H	.	H	.	L	.	L	.
AGOGO 4	L	L	.	H	.	H	H	.	L	.	L	.	H	.	H	.
AGOGO 5	H	H	H	.	L	L	.	H	.	H	H	.	L	.	L	.
AGOGO 6	.	.	H	H	H	.	L	L	.	H	.	L	.	L	L	.

From Brazil. Use this piece to develop your bell pattern skills. Go on YouTube to hear how this works.

JINGOLOBA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
LOW DJEMBÉ	B	.	.	T	B	.	T	.	B	.	.	T	B	.	T	.
MID DJEMBÉ	B	.	.	B	B	.	T	T	B	.	.	B	B	.	T	T
HI DJEMBÉ	T	T	.	.	T	T	.	.	T	T	.	.	T	T	.	.
Low bell	X	.	.	X	X	.	X	.	X	.	.	X	X	.	X	.
High bell	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
Shaker	D	.		U	D	.	U	.	D	.		U	D	.	U	.
Words	Jin	.	Go		Ba			A	Jin		Go		Ba		(A)	
Do 3X	Jin		Go										Jin		Go	
	Lo		ba													

From Oletunji, with Yoruba words. Song can be seen on Youtube. Notice that the chant and the shaker are the same pattern counter-point to each other. The shaker to best use in this instance would be one held in one hand and hit against the other hand the knee.

JONDO IN 4

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
HI DJEMBÉ	T	.	T	.	S	S	S	S	T	T	.	S	S	S	S	.
MID DJEMBÉ	T	T	S	S	B	S	S	S	T	T	S	S	B	S	S	S
LOW DJEMBÉ	T	.	T	B	S	S	.	F	T	T	.	B	S	S	.	F
DUNDUN	O	.	O	.	.	.	.	L	O	O	.	.	.	.	.	L

This is originally transcribed in duple time, but is played in triple time, so I've transcribed it into 6/8. See the collection of ternary rhythms for the 6/8 transcription page xxx. It may be easier to read.

KAKILAMBÉ IN 4

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
HI DJEMBÉ	T	T	.	B	T	.	B	.	T	.	T	.	B	.	B	.
MID DJEMBÉ	B	.	.	T	T	.	S	.	B	.	T	.	T	.	S	.
LOW DJEMBÉ	T	T	.	T	T	.	B	.	T	.	T	.	B	.	B	.
DUNDUN AND BELL	O	.	.	O	.	.	.	.	O	.	O	.	.	.	.	.
				X			X						X		X	
2 BAR BREAK	S	S	S	S	S	.	S	.	.	.	T	T	T	.	S	.
	S	.	.	.	.	.	T	T	T	.	T	.	T	.	.	.

From Senegal, and often played very fast. See the ternary transcription on pages xxxx.

KANIN

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	
CALL	f	l	.	T	T	.	T	T	.	T	.	S	S	S	.	.	T
KENKENI	O	o	.	.	O	o	.	.	O	o	.	.	O	o	.	.	
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	
SANGBAN	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.	
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	
DUNDUN 2 BARS	O	.	.	O	O	.	O	.	O	.	.	.	.	.	.	.
	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.
BELL 1	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	
BELL 2	x	.	.	x	x	.	x	.	x	.	x	x	.	x	x	.	
DJEMBÉ 1	T	.	T	T	.	.	S	.	S	.	S	S	.	.	S	.	
	B	.	T	T	.	.	S	.	B	.	T	T	.	.	T	.	
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
DJEMBÉ SOLO 5 BARS	S	.	.	S	S	.	S	.	S	.	.	.	.	.	S	.
	S	.	T	T	.	.	S	.	S	.	T	T	.	.	.	.
	T	.	T	T	.	.	S	.	S	.	S	S	.	.	S	.	
	B	.	T	T	.	.	S	.	B	.	T	T	.	.	T	.	
	S	S	.	B	T	.	T	.	S	S	.	B	T	.	T	.	

Kanin is a Malinke rhythm that was created by Mamady Keïta during the period that he was the artistic leader of the National Ballet of Guinea. It was then played in one composition after Denedon (like on his CD "Nankama") The word *Kanin* means "friendship" in the Sousou language.

KASSA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	f	T	.	T	T	.	T	.	T	T	.	S	S	S	.	.
DJEMBÉ 1	T	.	S	S	.	.	S	T	T	.	S	S	B	.	S	T
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	B	S	S	.	T	T
DJEMBÉ 3	.	.	T	T	.	.	S	.	.	.	T	T	.	.	S	.
DJEMBÉ 4	S	S	.	S	S	.	T	T	S	S	.	S	S	.	T	T
DJEMBÉ 5	B	.	S	S	T	T	S	S	B	.	S	S	T	T	S	S
KENKENI	O	O	.	c	.	.	C	.	O	O	.	c	.	.	C	.
SANGBAN	C	.	.	O	.	.	C	.	C	.	.	O	.	.	C	.
DUNDUN	O	.	O	O	.	.	.	.	.	O	O	.	O	O	.	.
1	K	O	.	.	.	.	O	.	O	.	.	.	.	.	.	.
PLAYER	S	.	.	.	O	.	.	.	.	.	.	.	.	.	.	.
3 DRUM	D	.	.	.	.	.	.	.	.	O	.	O	.	O	.	.
Dun dun	C	O	.	O	.	.	.	.	.	O	.	O	.	O	.	.
Sangban	.	.	.	O	.	.	.	.	.	.	.	O	.	.	.	.
Kenkeni	O	.	.	C	.	.	C	.	C	.	.	C	.	.	O	.
DJEMBÉ 1	T	T	S	S	.	.	S	S	T	T	S	S	B	.	S	B
DJEMBÉ 2	S	.	b	S	S	.	T	T	S	.	b	S	S	.	T	T
DJEMBÉ 3	T	.	S	S	.	B	S	S	B	.	S	S	B	B	S	S
DJEMBÉ 4	B	.	B	S	.	S	.	B	B	.	B	.	T	T	.	B
DJEMBÉ 5	S	.	B	S	.	B	S	.	B	.	T	T	T	.	.	.
DJEMBÉ 6	T	T	S	.	.	S	.	S	T	T	S	.	.	S	T	S
AGOGO	H	.	.	L	L	.	.	.	H	.	H	.	.	.	.	.
SHEKERE	X	.	.	.	.	.	X	.	X	.	X	.	X	.	X	.
(2 bars)	X	.	.	.	.	.	X	.	X	.	X	X	.	.	.	.

Kassa (Cassa,)meaning granary, is a harvest-dance of the Malinke-people in East Guinea. During harvest-time the farmers go to the fields and a camp is set up. Women come to prepare the meals and to sing. During the day the drummers play Kassa to support the workers in the field. When the harvest is completed there is a big party in the village, called *Kassalodon*. Another custom (according Famoudou Konaté) connected to this song is that the prettiest woman in the village hangs her shawl on a stick at the end of the field. The worker who works his way to the shawl first spends the night with the girl. This meeting is not supposed to have a sexual character, for if the girl would get pregnant, the man would be beaten in public. The first djembé parts come from Verhaert, the latter from Nas. *There are many variations of Kassa. Other versions follow.*

KASSA DJIBO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	S	T	T	S	.	S	.	S	.	.	S
	tt	T	S	S	.	S	S	.	.	.	T	.	S	.	.	T
	.	S	.	T	.	S	.	T	T	.	S	.	T	.	.	.
KENKENI PAIR AND BELL	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
	.	.	.	.	.	.	O	.	.	.	.	.	.	.	O	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
SANGBAN 2 BARS	O	O	.	.	O	.	O	.	.	C	.	C	.	.	.	.
	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.
	.	.	.	.	O	.	O	.	.	C	.	C	.	.	.	.
	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.
DUNDUN 2 BARS	O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.
	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.
	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	O
	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x
DJEMBÉ 1	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBÉ 2	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
SOLO 1	S	S	.	.	.	.	.	B	S	S	S	.	.	.	.	.
	tt	T	S	T	T	S	T	T	.	.	.	B	S	S	.	.
	T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.
SOLO 2	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	tt	T	S	S	.	T	.	S	T	T	S	.	T	T	.	B
	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
SOLO 3	S	.	T	S	.	T	S	.	T	S	.	T	S	S	S	.
	T	T	.	S	.	T	.	S	T	T	S	.	T	T	.	B
	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
SOLO ACCOMP.	T	T	S	S	.	.	S	S	T	T	S	S	B	.	S	S

KASSA SORO

count		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL		f	l	.	T	T	.	T	.	T	T	.	S	S	S	.	.
KENKENI	O	O	.	C	.	.	C	.	O	O	.	C	.	.	C	.	
	X	X	.	X	.	X	X	.	X	X	.	X	.	X	X	.	
SANGBAN 2 BARS	O	.	.	O	.	.	O	.	.	.	.	.	O	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.	
	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.	
DUNDUN 2 BARS	.	.	O	.	.	O	.	.	O	.	O	O	.	.	O	.	
	.	X	X	.	X	X	.	X	X	.	X	X	.	X	X	.	
	.	.	.	.	.	O	O	.	.	O	.	O	.	O	O	O
	X	X	.	X	X	.	X	X	.	X	X	.	X	.	X	X	
SANG	S	O	.	.	O	.	.	O	.	.	.	.	O	.	O	.
DUN	D	.	.	O	.	.	O	.	.	O	.	O	O	.	.	.	
PAIR	B	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	
DJEMBÉ 1	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.	
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	

Nas has transcribed another intro with Sangban and djembé.

KEBENDO

count		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL		F	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
KENKENI		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
		X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGB AN	S	.	.	O	O	.	.	.	.	.	.	O	.	.	.	.	.
DUN	D	.	.	.	.	.	.	O	.	.	.	.	.	.	O	.	.
DUN PAIR	B	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.
DJEMBÉ 1		T	T	.	S	B	.	S	.	B	.	.	S	B	.	S	.
DJEMBÉ 2		B	.	S	S	B	.	T	T	B	.	S	S	B	.	T	T
SOLO 1 (4X)		S	.	S	S	.	S	S	.	S	.	.	.	.	.	.	.
PLAY EACH LINE WITH 1 BAR REST IN BETWEEN		S	.	S	S	.	S	S	.	S	.	T	.	S	.	.	.
		S	.	S	S	.	S	S	.	S	.	T	.	S	.	B	T
FINISH 2X		S	.	S	.	S	S	.	B	S	.	S	.	S	S	.	B
		T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Kebendo is sung by the women from the Kissidougou region addressing the men and warning them not to take more than one wife. The woman ask themselves what they all shall do to prevent their men from marrying more than one wife. It was during the time of dictator Sékou Touré that it was decided that women had to approve if their husband wanted to marry a second wife. For a long time only the first djembe-pattern was used to accompany the song. Famoudou Konaté added all the rest.

KONONARI

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	
CALL	T	.	T	T	.	T	.	T	T	.	T	.	T	.	(D)	.	
KENKENI	.	.	O	O	.	C	.	.	.	O	O	.	C	.	.	.	
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.	
SANGBAN	O	.	.	.	O	.	.	.	C	.	.	.	C	.	.	.	
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	
DUNDUN	.	.	O	.	.	.	O	.	.	.	.	.	.	.	O	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	
DJEMBÉ 1	S	.	B	T	.	B	T	T	S	.	B	T	.	B	T	T	
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
BREAK	F	L	.	T	T	.	T	.	T	T	.	T	.	T	.	(O)	.
SANG DUN PAIR	S	O	.	.	.	O	.	.	.	.	.	.	O	.	.	.
	D	.	.	O	.	.	.	.	.	O	.	.	.	O	.	.
	S	O	.	.	.	.	.	.	O	.	.	.	O	.	.	.
	D	.	.	.	.	.	O	.	.	O	.	.	.	.	.	.
	S	C	.	.	.	C	.	.	.	NORMAL RHYTHM BEGINS...							
	D	.	.	.	.	.	O	.	.							
BELL FOR BREAK	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	

Könönari is a Malinke-rhythm for women. *Könö* is a bird in the tree (*ri*). In the song woman (and men) are warned against being arrogant because of their beauty.

KOTEBA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Djembe 1	S	.	.	S	T	T	T	T	S	.	.	S	T	T	T	T
Djembe 2	T	.	S	.	T	.	S	.	T	.	S	.	T	.	S	.
Kenkeni	.	.	O	O	.	.	O	.	.	.	O	O	.	.	O	.
Sangban	.	.	.	.	O	.	.	.	.	.	.	.	O	.	.	.
DUNDUN	O	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.

I got this from a blog on djembefola.com. The trio of bass drums are played by one player. The author mentioned how there were many breaks taught as well, though as yet I haven't found the transcriptions for them.

KPANLOGO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
High bell	X	.	.	X	.	.	X	.	.	.	X	.	X	.	.	.
LOW AGOGO	L	.	.	.	H	.	.	.	L	.	L	.	H	.	.	.
MID AGOGO	H	.	.	H	.	.	L	.	H	.	.	H	.	.	L	.
HI LEAD AGOGO	H	.	H	.	L	.	H	.	H	H	.	L	.	H	H	.
Clap and point	C	.	.	.	P	.	.	.	P	.	.	.	C	.	.	.
Axatse 1	D	.	D	U	D	.	D	U	D	.	D	U	D	.	D	U
Axatse 2	D	.	D	.	.	U	.	D	.	U	.	D	.	U	.	.
DUN DUN	O	.	.	C	.	.	.	O	.	O	.	.	.	.	.	.
LOW DJEMBÉ	T	T	.	S	.	B	B	.	T	.	S	.	B	T	T	.
MID DJEMBÉ	B	.	.	.	T	T	.	.	B	.	B	.	T	T	.	.
HI LEAD DJEMBÉ	.	.	S	S	.	.	S	S	.	.	S	S	.	T	.	T
LOW DJEMBÉ	T	T	T	T	B	.	S	S	T	.	S	S	B	.	S	S
MID DJEMBÉ	B	.	S	S	T	.	S	S	B	T	T	.	T	T	.	T
HI DJEMBÉ	S	S	B	.	S	.	T	T	B	.	S	S	.	.	T	.
MID DJEMBÉ	T	T	.	S	B	.	S	S	T	.	.	B	B	T	T	.
HI DJEMBÉ	B	.	S	S	B	.	S	S	B	.	T	T	B	.	S	S
AGOGO 1	H	.	.	H	.	.	H	.	.	.	H	.	H	.	.	.
AGOGO 2	L	L	L	L	L	.	H	.	.	.	H	.	.	.	H	.
DJEMBÉ	B	.	S	S	T	.	S	S	B	.	S	S	T	.	.	T
DUN DUN	O	.	.	.	C	.	.	.	O	.	O	.	C	.	.	.
DJEMBE 1	B	.	.	.	T	.	T	.	B	.	.	.	T	T	T	T
DJEMBE 2	B	.	T	T	B	.	T	T	B	.	T	T	B	.	T	T
DJEMBE 3	B	.	T	T	.	T	B	.	S	S	.	.	S	S	.	.
DJEMBE 4	B	.	T	T	T	.	B	.	T	T	B	.	T	T	.	.

KUKU (COUCOU, KOUKOU, CUCU)

count		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
APPELLANT		FL	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
DJEMBÉ 1		B	.	.	.	B	.	.	.	T	.	T	.	T	T	.	.
DJEMBÉ 2		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
DJEMBÉ 3		S	.	T	T	.	.	S	.	S	.	T	T	.	.	S	.
DJEMBÉ 4		S	.	B	.	T	T	.	.	S	.	B	.	T	T	.	.
DJEMBÉ 5		T	T	.	B	T	T	B	.	T	T	.	B	T	T	B	.
DJEMBÉ 6		S	.	S	.	T	T	.	B	S	.	S	.	T	T	.	B
DJEMBÉ 7		B	.	T	T	B	S	S	.	B	.	T	T	B	S	S	.
DJEMBÉ 8		T	T	.	S	T	T	S	.	T	T	.	S	T	T	S	.
DUNDUN	S	O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.
SANGBAN	D		O														
PAIR																	
KENKENI		O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.
KENKENI		.	.	O	.	.	.	O	.	.	.	O	.	.	O	.	.
VARIATION		.	.	O	.	.	.	O	.	.	.	O	.	.	O	.	.
LOW BELL		X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.
HI BELL		.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
BELL		X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN		C	.	.	.	.	.	.	.	C	.	.	.	.	.	.	.
SANGBAN		O	.	.	C	.	.	O	.	O	.	C	.	.	O	.	.
KENKENI		O	.	.	O	O	.	.	O	O	.	.	O	O	O	.	O
DUNDUN		O	.	O	.	O	.	.	C	.	.	C	.	.	.	.	.
DUNDUN		C	.	.	.	O	.	.	C	.	.	.	O	.	O	.	.
DUNDUN		.	.	.	O	.	.	C	.	.	.	O	.	.	C	.	.

Originally *Kuku* (*Koukou*, *Cucu*, *Coucou*) is a circle-dance for the woman, celebrating the return from fishing. To the Beyla-and Nzerekore-area, (situated partly in Guinea partly in the Ivory Coast) there was once a Malinke-migration. The Malinke mixed with the local people here and formed the Konianka (,Konya, Konyagui or Manian, as the Malinke say) who now speak a Malinke-dialect. This was where the rhythm originally comes from. The rhythm was only played by one low-tuned djembe (see djembé-pattern 1) and one very large solo-djembé. Only later, out of this djembé-pattern, the patterns for the bass-drums evolved. This transcription is a compilation of several versions.

KURUBI

count		1 e + a	2 e + a	3 e + a	4 e + a	
SANGBAN DUNDUN bell	S	O . . O	. O . .	. . . .	. . . .
	D	. . . .	. . . o	O . O .	O O . .	
	B	x . x x	. x . x	x . x .	x x . x	
KENKENI 1	O	. . . .	. . O .	O . . .	. . O .	
	X	. x .	x . x .	x . x .	x . x .	
DJEMBÉ 1	T T . S	T T S .	T T . S	T T S .		
DJEMBÉ 2	B . T T	B . S S	B . T T	B . S S		

Kurubi is mentioned in Serge Blanc's book: "le Tambour Djembe"., where he writes the rhythm is played by the Jula-people from the Ivory Coast and Burkina Faso. It is played during the festivities ending Ramadan, especially on the 27-th night of Ramadan. During this night there is special attention for those women who come in the last year before marriage: they can have a big party one more time.

LAFE

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Djembé and dun dun call and response	tt	.	T	T	.	T	.	.	O	.	O	.	O	O	.	.
	.	.	.	.	.	.	.	.	O	.	O	.	O	O	.	.
Alternate dun dun response	O	.	O	.	O	O	.	.	O	.	O	.	O	O	.	.
	.	.	.	.	.	.	.	.	O	.	O	.	O	O	.	.
KENKENI BELL	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O
	x	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.
KENKENI BELL	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
SANGBAN bell	C	.	.	C	.	C	.	.	O	.	O	.	O	O	.	.
	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x
DUNDUN bell	.	.	.	.	.	.	.	.	O	O	.	O	.	O	O	.
	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x
DJEMBÉ 1	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBÉ 2	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
AGOGO	H	.	.	H	.	H	.	.	L	.	L	.	L	L	.	.

The rhythm, called *Lafè* in Guinea, is a swinging rhythm that invites one to dance. *Lafè* is in the Malinke-language the female dancer that dances outside the circle with a rattle (at the *Mendiani* (see Famoudou Konate; Rhythmen der Malinke).

LAMBA (LAMBAN)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	T	T	S	T	T	S	T	T	S	.	.	.	.	.	.	.
KENKENI	O	.	.	.	O	.	O	.	O	.	.	.	O	.	O	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
DUNDUN	.	.	.	O	.	O	.	O	.	.	.	.	O	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.

MISCELLANEOUS DJEMBÉ SOLO PHRASES (E.G.)

	.	.	.	.	.	.	.	.	.	.	.	.	FL	.	FL	.
	.	.	T	T	.	.	FL	.	.	.	.	.	.	.	.	.
	.	.	.	.	.	.	.	.	.	.	.	.	T	T	S	S
	S	S	S	S	.	.	S	.	.	.	.	.	.	.	.	.
Morris's Sangban	.	.	.	.	.	.	.	.	.	O	.	O	.	O	O	O
	.	X	X	.	X	X	.	X	X	.	X	.	X	.	X	X
Morris's DUNDUN	O	.	.	.	O	.	O	.	O	.	.	.	O	.	O	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
	O	.	.	.	O	.	O	.	O	.	O	.	O	.	O	O
	X	.	X	.	X	.	X	.	X	.	X	X	.	X	X	.

One of the songs/interpretations that is sung with Djelifoli is Lamba or Lamban. This name is used as well in Guinea as Mali.

LOLO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBÉ 1	B	.	T	T	.	.	S	.	.	.	T	T	.	.	S	.
DJEMBÉ 2	S	S	T	T	S	S	.	B	S	S	T	T	S	S	.	B
DJEMBÉ 3	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
BELL	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
AGOGO	H	.	.	L	.	.	L	.	H	.	.	L	.	.	L	.
DUNDUN WITH STICK ON SIDE (x) 6 bars	O	O	.	O	O	.	.	.	O	O	.	O	.	O	.	.
	x	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x
2X	X	.	O	O	.	X	.	O	O	.	X	.	O	.	.	.
	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.
2X	X	.	O	O	.	X	.	O	O	.	X	.	O	O	.	X
	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x
1X	.	O	.	X	.	O	O	.	X	.	O	.	X	.	.	.
	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x
KENKENI	C	.	.	.	O	O	.	.	C	.	.	.	O	O	.	.
	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x
SANGBAN 1	C	.	.	O	.	.	O	.	C	.	.	O	.	.	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
SANGBAN 2	O	.	.	O	.	.	C	.	O	.	.	O	.	.	C	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
DUNDUN 3 BARS	O	.	O	.	.	.	.	.	O	.	O	.	.	.	.	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
	O	.	O	.	.	.	.	.	O	.	O	.	.	O	O	.
	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	x
	.	O	.	O	.	O	.	O	O	.	O	.	.	.	.	.
	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.
SOLO CLIMAX	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T
	T	S	S	T	S	S	T	S	S	T	S	.	FL	.	.	.

Lolo is a rhythm that was created by Famoudou Konaté, who has taught different Sangban-patterns at different occasions. It was after that he heard the song Lolo sung by his son that he made the rhythm. The song about Lolo, the Star is of mother Hawa that is consulting the fortune-teller. He says that she's got a good star and that she will live long, that she will be wealthy and have many children.

N'na ghawa Lolo ye san ma, horo ya le bö nin i nye
(Mother Hawa, the Star is in the sky, and the day of freedom has come)
THE "X" MEANS HITTING THE SIDE OF THE DRUM WITH THE STICK.

MACRU (MAKRU, MAKURU)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	T	.	T	T	.	T	.	T	T	.	T	.	T	.	(K + S)	.
KENKENI 1	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
AGOGO	H	.	H	H	.	.	H	.	.	.	.	.	.	.	H	.
	.	.	.	.	.	.	H	.	.	.	.	.	.	.	H	.
KENKENI 2	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O
	X	.	.	.	X	.	.	.	X	.	.	.	X	.	.	.
SANGBAN 2 BARS	O	O	.	O	.	.	O	.	C	.	.	.	.	O	.	.
	X	X	.	X	X	.	X	.	X	X	.	X	X	.	X	.
	C	.	.	.	.	.	O	.	C	.	.	.	.	O	.	.
	X	X	.	X	X	.	X	.	X	X	.	X	X	.	X	.
DUNDUN	O	o	.	O	O	.	.	.	O	.	O	.	O	.	.	.
	X	X	.	X	X	.	X	.	X	.	X	.	X	.	X	.
DJEMBÉ 1	B	T	.	T	B	.	S	.	B	.	T	.	B	.	S	.
DJEMBÉ 2	B	.	.	S	.	T	T	.	B	.	S	.	.	T	T	.
DJEMBÉ 3	B	.	T	.	B	.	.	.	B	T	.	T	B	.	.	.
DJEMBÉ 4	T	.	.	S	.	.	.	T	T	.	S	.	S	.	T	.
DJEMBÉ BREAK TO YANKADI 7 BARS...	T	T	.	S	S	.	.	.	S	.	S	.	T	.	T	.
	FL	.	.	S	S	.	.	.	S	.	S	.	T	.	T	.
	FL	.	.	S	S	.	.	.	S	.	S	.	T	.	T	.
	FL	.	.	tt	T	T	T	.	T	.	T	.	T	.	T	.
	FL	.	.	.	T	.	T	.	S	.	.	.	T	.	T	.
THEN YANKADI DJEMBÉ BEGINS.... IN 6/8 See page 172																
B	.	.	S	.	S	B	.	T	T	.	.	.	.	.	.

Macru (Makru, Makuru) is a Susu-seduction-dance often played in combination with Yankadi, where Yankadi is a slow part, and Macru a fast part of the dance. The first song (Baga Giné) is about the lust to dance among the Baga-woman.

A boron ma, ma boron ma, eeh, A boron ma, ma boron ma eeh, A boron ma, ma boron ma, ee-laila Baga Giné, fare boron ma woto kui eeh Will you dance, or will you not dance ?; The Baga-woman even dances in the car

O lee, O lee-lee-ko, O lee-lee-ko,.....O lee, O lee-ko Waya, Africa waya,.....Waya Africa waya,O lee. O lee-ko

MENI (MENIE)

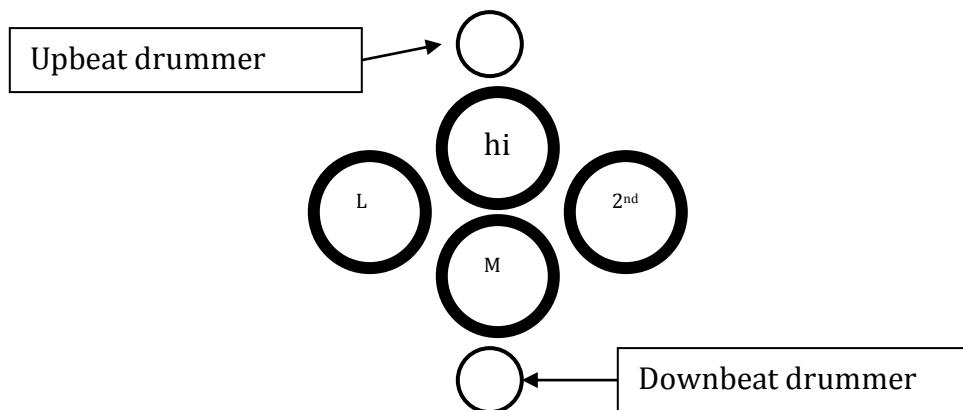
count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	.	.	FL	.	T	T	.	T	.	T	T	.	T	.
	FL	.	.	.	FL	.	.	.	.	S	S	S	S	.	.	.
LEAD DJEMBÉ	S	.	T	S	.	T	S	.	T	.	S	.	T	T	T	.
DJEMBÉ 2	B	.	T	.	B	.	S	.	B	.	T	.	B	.	S	.
DJEMBÉ 3	B	.	.	T	B	.	.	.	B	.	T	.	B	.	.	.
BREAK	T	T	T	T	.	T	.	T	T	.	T	.	F	L	.	.
KENKENI	.	.	O	O	.	O	O	.	.	.	O	O	.	O	O	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
3 DRUM and bell	K	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.
	S	.	.	.	.	.	O	.	.	.	.	.	.	O	.	.
	D	O	.	.	O	O	.	.	O	.	.	.	O	.	.	.
	B	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x
DJEMBÉ 1	B	.	T	.	B	.	.	.	B	T	T	T	B	.	.	.
DJEMBÉ 2 repeat	.	.	.	.	.	.	T	.	B	.	.	.	B	T	.	T
	B	S	S	S	B	.	T	.	B	.	.	.	B	T	.	T
	B	.	.	.	B	.	T	.	B	.	.	.	B	T	.	T
	B	S	S	S	B	.	T	.	B	.	.	.	B	T	.	T

Menie (Menie) is a Malinke rhythm from Guinea that used to be played on the occasion of the birth of a child, or more specific: on the day that a name is given to the child (about one week after it's been born). There is a song with this rhythm that tells about four masks. This is perhaps why Meni is also known as a Mask-dance.

MOMBASA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Middle	T	T	.	.	T	T	.	.	T	T	.	.	T	T	.	.
Second	.	.	B	.	.	.	.	.	.	.	B	.	.	.	.	.
low	.	.	.	.	.	.	.	B	.	.	.	.	.	.	.	B
Low	T	.	.	.	.	.	.	.	T	.	.	.	.	.	.	.
Hi	.	.	T	T	.	.	T	T	.	.	S	S	.	S	T	T
Second	.	.	.	.	T	.	.	.	.	.	.	.	.	.	.	.

From the Morris catalogue, a cool rhythm from Ghana for 2 drummers with 4 drums between them, each sharing two. They face each other as illustrated: Each drum is tuned to a different pitch. It is meant for hand drums, but you can also use sticks.



MORIBAYASSA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DUNDUN	O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.
BELL	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
SANGBAN	O	.	.	.	C	.	.	.	C	.	O	.	O	.	O	.
BELL	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
KENKENI	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
DJEMBÉ 1	B	.	T	T	B	.	S	.	B	.	T	T	B	.	S	.
DJEMBÉ 2	S	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
CALL/BREAK	Fl	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.

Moribayassa is played and danced if a wish is fulfilled. The person whose wish was granted, dresses in a funny way, where the (old) clothing is a mixture of all kinds of pieces that really don't go together. He / she dances around the village for a number of times to express the joy about the wish being fulfilled. Children follow and sing the chorus. After the village has been traversed, the clothes are left outside the village at a cross-road (or burned under a tree). Mamady Keïta calls this a woman's-dance. When a woman experiences great problems like illness in the family of childlessness she can (only for once in her life) take a vow: "When these problems are over I will dance the Moribayassa"

NGORON

count	1 e + a	2 e + a	3 e + a	4 e + a
CALL WITH 2 DJEMBÉS	T . T T	. T . T	T . . .	. . . .
	T T S T	T S T T	S . . .	. . . .
DJEMBÉ 1	S . . .	. B S S	S . . .	. B S S
DJEMBÉ 2	S . . S S	S . T T	S . . S	S . T T
DJEMBÉ 3	S . . .	. B S S	S . . .	. B S S
	S . . .	. . . .	<u>S</u> S S .	S S S .
DJEMBÉ 4	S S T T	S . bs .	S S T T	S . bs .
DUNDUN 2 BARS	O . . .	. . . .	. . . .	. . . .
	X . X X	. X X .	X . X X	. X X .
	. . . .	. . . .	<u>O</u> . . .	O . . .
	X . X X	. X X .	X . X .	X . X .
SANGBAN	. . O O	. . C .	. . O O	. . C .
	. . O O	. . C .	. . <u>O</u> .	. . O .
BELL	X . X X	. X X .	X . X X	. X X .
KENKENI	O O . .	C . . .	O O . .	C . . .
	X X . X	X . X .	X X . X	X . X .

N' Goron is a rhythm of the *Senufo*-people that live in Ivory Coast and Burkina Faso. It accompanies a dance that marks the end of the virginity of the girls. THE bs of djembé 4 is a bass/slap flam (the bass stroke is first)

NOKOBE

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Ashiko	T	.	T	T	B	.	T	.	B	.	T	T	.	S	S	.
Ashiko with stick	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O
Gankogui /AGOGO	L	.	H	H	.	H	H	.	L	.	H	.	H	.	H	.
Shekere/Axatse	D	.	.	D	U	.	D	.	D	.	.	D	U	.	D	.

Notes: Ewe Tribe, Ghana. From the Larry Morris Rhythm Catalogue

NOUMOU

count	1 e + a	2 e + a	3 e + a	4 e + a
DUNDUN and BELL	O . O . X . X .	O . O . X . X .	O . O . X . X .	O . O . X . X .
SANGBAN AND BELL	. . O O X . X X	. . C . . X X .	O . O O X . X X	. . C . . X X .
KENKENI AND BELL	. . O O X . X X	. O O . . X X .	O . O . X . X .	O . O . X . X .
DJEMBÉ 1	S . . S	S . T T	S . . S	S . T T
SOLO COMP	T . S T	. S T .	S T . S	T . S T
3 BAR BREAK	S . S .	S S . B	S . S .	S T . T
	S . S .	S S . T	S . S .	T T . T
	S . S .	S T . T	S . S .	S T . T
BREAK 2 When the dun dun's play they hit the bell at the same time.	T T S T	T S T T	S T T S	T T S .
	O . O .	O . O .	O . O .	O . . .
	O O O O	. C . O	O O O .	. . . .
	T T S T	T S T T	S T T S	T T S B
	S S . .	. . . B	S S S .	. . . .
	S . T T	. S . T	T . . B	S S S S
	S . T T	. . . .	. . . .	. . . .

Noumou is a rhythm of the blacksmith.

OGGUN

count	1 e + a	2 e + a	3 e + a	4 e + a
Hi drum	S . . T	S . . .	S . T .	S . . .
mid drum	S . . .	S . . .	S . . .	FL . . .
Low drum	S . . .	T . S .	T . B .	T . . .
bell	X . . X	. . . X	. . X .	X . . .

From the Morris catalogue, a Brazilian, Santeria rhythm, simplified.

RHUMBA from Njacko Backo

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Low drum and bell	.	.	.	.	.	.	.	O	O	O	.	O	.	O	.	O
Middle drum and bell	X	X	.	X	.	X	.	X	X	.	X	.	X	.	X	.
High drum And bell	O	O	.	.	.	.	.	.	O	.	.	.	.	.	.	.
Djembe 1	B	B	.	T	B	.	T	.	B	B	.	T	B	.	T	.
Djembe 2 (2 bars)	B	B	T	T	.	.	.	.	B	B	T	T	.	.	.	.
Djembe 3	B	B	T	T	T	T	T	T	T	T	T	T	T	.	.	.
Agogo bell 1	H	.	H	.	L	.	.	.	H	.	H	.	L	.	.	.
Agogo bell 2	H	.	H	.	L	.	.	H	.	H	.	H	L	.	L	.

More great rhythms available on Njacko's DVD's.

SANJA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	ft	.	T	.	T	.	T	.	T	T	T	S	S.	.	.	
KENKENI AND BELL	O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.
SANGBAN AND BELL	O	.	O	.	.	O	O	.	O	.	O	.	.	O	O	.
DUNDUN AND BELL	O	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.
DJEMBÉ ACCOMP.	T	T	S	.	b	S	S	.	T	T	S	.	.	b	S	S
SOLO PHRASE 1	S	S	.	B	S	S	.	.	S	S	T	T	S	S	.	.
SOLO PHRASE2	T	S	S	T	T	S	S	T	T	S	S	T	T	S	S	T

Certain djembé hits are ‘delayed’ in order to give the proper ‘microtiming’ feel. I have placed the beats a bit closer to each other, and made the bold-italicized. This is a skill that can only be learned by hearing it. Such subtleties can’t be transcribed.

SENEFOLY

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	
CALL	T	.	T	T	.	T	T	.	T	.	S	S	S	.	.	.	
KENKENI	O	O	.	C	.	.	c	.	O	O	.	C	.	.	c	.	
	X	X	.	X	.	X	X	.	X	X	.	X	.	X	X	.	
SANGBAN	O	.	.	.	.	C	.	.	C	.	.	.	O	.	.	.
	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X	.	
SANGBAN VARIATION	O	.	.	.	C	.	C	.	C	.	.	.	O	.	O	.	
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	
SANGBAN VARIATION 2	.	O	.	O	.	.	C	.	.	C	.	.	O	.	O	.	
	X	X	.	X	.	X	X	.	X	X	.	X	X	.	X	.	
	.	O	.	O	.	.	C	.	.	C	.	.	O	.	.	.	
DUNDUN	X	X	.	X	.	X	X	.	X	X	.	X	X	.	X	X	.
	O	O	.	O	O	.	.
DJEMBÉ	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	

Senefoli, a Malinke rhythm, is a farming rhythm: sene (farming) and foli (rhythm). According to Cécé Koly, it is a dance to do at the occasion of harvesting the rice. Nas has several other Sangban variants.

SHIKO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
LOW DJEMBÉ	T	.	T	.	B	.	B	.	T	.	T	.	B	B	.	.
MID DJEMBÉ1	B	.	.	.	B	.	T	.	B	.	.	.	B	.	T	.
MID DJEMBÉ2	B	.	S	S	B	.	S	S	B	.	S	S	T	T	.	.
HI DJEMBÉ	T	.	T	T	.	T	T	.	S	.	S	S	.	S	S	.
High bell	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
AGOGO	L	L	H	H	L	L	H	H	L	L	H	H	L	L	H	H
CLAVE	X	.	.	X	.	.	X	.	.	.	X	.	X	.	.	.
BELL	.	.	.	.	.	.	X	.	.	.	X	.	.	.	X	.

Notes: From the Larry Morris Rhythm Catalogue. From Nigeria, but where in Nigeria I don't know. This has been transcribed for djembes as well as tumba and conga.

SINTE

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL1	T	T	.	T	T	.	FL	.	S	S	.	S	.	.	.	.
CALL 2	FL	.	T	T	.	T	T	.	FL	.	S	S	.	S	S	.
CALL 3	FL	.	T	T	.	T	.	T	T	.	T	T	.	T	.	.
KENKENI 1 AND BELL	O	.	.	.	C	.	.	.	O	O	.	.	C	.	.	.
	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.
KENKENI 2 AND BELL	O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.
	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.
KENKENI 3 AND BELL	O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.
	x	x	.	x	x	x	.	x	x	x	.	x	x	.	x	.
SANGBAN	C	.	.	.	O	.	O	.	C	.	.	.	O	.	O	.
BELL 2BARS	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.
	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.
DUNDUN AND BELL	O	O	.	o	.	.	.	.	.	.	.	o	.	.	.	o
	x	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x
DJEMBÉ 1	T	T	.	S	B	.	S	.	B	.	.	S	B	.	S	.
DJEMBÉ 2 2 BARS	B	.	.	.	B	.	.	.	T	T	.	T	T	.	.	.
	B	.	.	.	B	.	.	.	B	.	.	.	T	T	.	.
DJEMBÉ 3	T	T	.	S	.	B	S	.	B	.	S	S	.	B	S	.
DJEMBÉ 4	T	T	.	.	T	.	T	.	T	T	.	.	B	.	.	.
DJEMBÉ 5	T	T	S	S	.	.	S	S	T	T	S	S	.	.	S	S
DJEMBÉ 6	S	.	.	S	T	T	T	T	S	.	.	S	T	T	T	T
ALL DUN BREAK BELLS AT SAME TIME	O	.	O	.	O	.	.	O	O	.	O	.	O	.	.	O
	O	O	.	O	O	O	.	O	O	O	.	O	O	O	.	O
3 DRUM COMBO BELL AT SAME TME	K	.	.	.	.	.	.	.	O	O	.	.	.	.	.	.
	S	.	.	.	.	O	.	O	.	.	.	.	O	O	.	.
	D	O	O	.	O	.	.	.	.	.	.	O	.	.	.	O

Sinte (Nalou Fate) is a celebration rhythm of the Nalou people, in the Boke-region of Guinea. Originally it's played on very large krins (log drums). Malick mails: "According to M'Bemba Bangoura, the Nalou sometimes play a very large single krin, with 3 people playing the one instrument in unison." Onno van Tongeren mentions these krin are a meter wide and 60 to 80 centimeter in diameter. Paul Nas has more on this rhythm.

SIRANKURUNI

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBÉ CALL	T	.	T	T	.	T	.	T	T	.	.	.	.	.	.	.
DUN DUN START	.	.	.	.	.	.	.	.	.	.	O	.	O	.	O	.
KRIN START	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.
KRIN 1	O	.	.	.	O	.	O	.	O	.	.	.	O	.	O	.
KRIN 2	.	.	O	O	.	.	O	.	.	.	O	O	.	.	O	.
DUNDUN and bell	O	.	O	O	.	.	.	.	.	O	.	O	.	O	.	O
SANGBAN and bell	O	O	.	C	.	.	.	.	O	O	.	C	.	.	.	.
KENKENI and bell	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
DJEMBÉ 1	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T

The day before the celebrations for the end of Ramadan, groups of youngsters gather together in their huts. All night long they talk, make jokes and challenge each other. During the night, the *Kondenba*, the keeper of the *Konden*-mask, comes around the hut and the *Konden* rhythm is played. In the morning *Sirankuruni* is sung. They go to the village square where the boys whip each other. This practice provides an outlet for the tensions and grudges accumulated between them all along the year. *Siran* designates a broom, by extension a whip. The Krin is a log drum.

SOFA IN 4

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
KENKENI AND BELL	.	.	.	.	O	.	O	.	.	.	.	.	O	.	O	.
SANGBAN AND BELL	x	x	.	x.	x	.	x	.	x	x	.	x	x	.	x	.
DUNDUN AND BELL	O	O	.	.	.	.	.	.	O	.	O	.	.	.	.	.
DJEMBÉ 1	T	T	S	S	.	.	S	.	T	T	.	S	B	.	S	.
DJEMBÉ 2	B	.	.	S	.	.	T	.	B	.	T	S	T	T	S	.
DJEMBÉ 3	B	.	.	S	.	.	S	T	T	.	T	S	T	T	S	.
DJEMBÉ 4	S	.	S	S	T	T	.	B	S	.	.	S	T	T	.	B
DJEMBÉ 5	T	S	.	B	S	.	T	T	.	S	.	B	S	T	T	.
DJEMBÉ 6	S	S	.	B	S	S	.	B	S	.	T	S	T	T	S	B

A partial transcription of a rather lengthy piece transcribed by Nas.

SOROFOLI

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
KENKENI and bell	O	.	.	.	O	.	C	.	O	.	.	.	O	.	C	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN and bell	O	.	O	O	.	.	o	.	o	o	.	.	O	.	O	.
	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X	.
	O	.	O	O	.	.	.	de	na	.	to	le	ko	.	te	.
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.
DUNDUN and bell	.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.
	.	X	.	X	.	X	X	.	X	.	X	X	.	X	X	.
O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	O	O
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	X
DJEMBÉ	S	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
BELL and	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X	.
AGOGO 3 bars	L	.	L	L	.	.	L	.	L	L	.	.	L	.	L	.
4 th bar	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	.
	L	.	L	L	.	.	.	.	.	.	.	.	.	.	.	.

Nas has numerous dun dun variations. Very nice use of a 4 bar phrasing in the bell pattern. I also like the vocals added by the sangban players. I'd love to hear what the melody sounds like. Perhaps new words can be substituted for the ones here.

SOUNOU (SUNU, SUNUN)

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Call on Djembe	S	S	S	S	.	S	.	S	S	.	S	.	S	.	.	T
DUN DUN CALL	O	.	.	O	O	.	O	.	O	.	O	.	O	.	.	O
	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O
DUN Dun 3 bars	O	.	.	.	.	.	.	.	.	.	.	.	O	.	.	O
	O	.	.	O	O	.	O	.	O	.	O	.	O	.	.	O
KENKENI AND BELL	O	.	.	C	.	.	O	.	O	.	.	C	.	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
DJEMBE 1	S	.	T	T	S	.	.	S	S	.	T	T	S	.	.	S
DJEMBE 1 ALT	T	T	.	S	S	.	B	S	T	T	.	S	S	.	B	S
DJEMBE 2	T	.	S	S	.	B	S	T	T	.	S	S	.	B	S	S
DJEMBE 2 ALT	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DUN DUN ALT	O	.	.	.	O	O	O	O	.	.	.	.	.	.	.	O
ALT CALL	FL	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
KENKENI AND BELL	O	.	.	.	O	.	.	O	.	.	.	O	.	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN AND BELL	O	.	.	.	.	O	.	O	.	.	.	.	O	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
DUN DUN AND BELL	O	.	O	O	.	.	C	.	.	.	C	.	C	.	.	C
	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X	X
AGOGO	L	.	.	L	.	.	.	H	L	.	.	L	.	.	.	H

Sounou (Sunu, Sunun) is a rhythm from the Kassouke-people from the Kayes-region in Mali. "It is played as competition-dance-rhythm for young men" (Mamady Keïta). Now Sounou is a rhythm often played all over West Africa. No wonder there are many interpretations and variations. Some people speak of the "Guinea-Sounou" and the "Mali-Sounou". The difference could involve the placing of a bass-drum-hit on the 7th (Guinea) or 8th (Mali) pulse. Although patterns for the duns can be found for different bass drums, the melody of these bass drums together characterize the Sounou melody. In Mali usually only two drums are used, so the Kenkeni is often added (by the Malie, who in some are played with three drums) and in different patterns possible to play. Nas has transcribed many variations; WAY too many to include here.

TANSOLE

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	FL	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.
KENKENI	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN	O	.	O	O	.	.	C	.	O	.	O	O	.	.	C	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
	.	O	.	O	.	O	.	O	O	.	.	.	.	.	.	.
DUNDUN	.	X	.	X	.	X	.	X	X	.	X	.	X	.	X	.
	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	O
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	X
DJEMBÉ 1	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBÉ 2 WITH DELAYED PRHASING.	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T

Tansole is a rhythm from Mali. It is a rhythm *from* the mountains (or a rhythm of the mountain). It is used when a leading group of young women transfer their positions to a younger group. Nas has many variations of dun dun and Sangban parts.

TIMINI

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
SLOW	O	O	.	O	O	.	.	.	O	O	.	O	O	.	.	.
JUNJUN AND BELL	X	X	.	X	X	.	X	.	X	X	.	X	X	.	X	.
FAST	O	O	.	O	O	.	.	.	.	.	.	.	.	.	.	.
DUNDUN 1 AND BELL	.	.	X	.	.	.	X	X	X	.	X	.	X	.	X	X
FAST	.	.	.	.	.	.	.	.	O	O	.	O	O	.	.	.
DUNDUN 2 AND BELL	X	.	X	.	X	.	X	X	.	.	X	.	.	.	X	X
DJEMBE 1	s	s	.	s	s	s	T	T	s	s	.	s	s	s	T	T
OR ...	S	S	.	S	S	S	T	T	S	S	.	S	S	S	T	t
DJEMBE 2	.	S	B	T	T	S	S	.	.	S	B	T	T	S	S	.
OR.....	.	S	B	T	T	S	S	.	.	S	B	T	T	S	S	S
DJEMBÉ 1	B	.	S	S	B	.	T	T	B	.	S	S	B	.	T	T
DJEMBÉ 2	T	T	.	T	S	.	T	T	T	T	.	T	S	.	B	.

Notes: From Senegal. Transcribed by Michael Wall and Malick Sow. The first dun dun part is for slower tempos. The faster tempos use a two-part junjun. Higher in difficulty, especially when the djembe variants are used.

TORDO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	
DUNDUN and bell (2 BARS)	O	O	.	.	.	.	.	.	.	O	O	.	O	O	.	.
	X	X	.	X	X	.	X	.	X	.	X	X	.	X	X	.	
	O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	X	X	.	X	X	.	X	.	X	.	X	.	X	.	X	.	
Sangba and bell	O	O	.	.	C	.	C	.	C	.	.	.	O	.	O	.	
	X	X	.	X	X	.	X	.	X	.	X	.	X	.	X	.	
KENKENI	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.	
Djembe 1	T	T	.	B	S	.	S	.	S	.	.	B	S	.	S	.	
Djembe 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
BREAK	F				T	T	.	T	.	T	T	.	S	S	S	.	.
	L	.															.
DJEMBÉ 1	T	T	.	B	S	.	S	.	S	.	.	B	S	.	S	.	
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	
Bell	X	X	.	X	X	.	X	.	X	.	X	X	.	X	X	.	
Agogo	L	L	.	.	H	.	H	.	H	.	.	.	L	.	L	.	

Learned from Mamady Keita. Tordo is a boy's initiation rite from the Malinke people of northeast Ghana. Transcribed by Jim Salem.

TORO

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBÉ	S	.	.	B	S	.	S	.	S	.	.	B	S	.	S	.
OPENING																
DJEMBÉ 1	T	T	.	B	S	.	S	.	S	.	.	B	S	.	S	.
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
SOLO COMP	.	.	S	S	.	.	S	S	.	.	S	S	T	T	S	.
EG. SOLO ELEMENTS	T	.	.	T	T	.	.	B	S	.	S	.	T	T	.	.
	T	.	T	T	.	T	T	.	T	T	.	B	S	.	S	.
	T	T	.	s	s	.	t	t	s	.	.	s	s	.	t	t
KENKENI	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.
	x	.	x	x.	.	x	x	.	x	.	x	x	.	x	x	.
SANGBAN	O	O	.	.	C	.	C	.	C	.	.	.	O	.	O	.
	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.
	O	O	.	.	C	.	C	.	C	.	.	.	C	.	C	.
	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.
DUNDUN	O	O	.	.	.	.	.	.	.	.	O	O	.	O	O	.
	x	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.
	O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.

Toro, a Malinke-rhythm from the Siguiri-region in Guinea is traditionally played after the initiation of boys. The children have been together in a camp for three months and learned the rules and regulations to live as an adult. Some time after the circumcision a great fire is made and the *Toro* is played. In the earlier days not the djembe but another instrument, the *Wassamba* was used.

TUBA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
CALL	F L	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
Intro 2 X	S	S	S	tt	T	T	S S	S	S	tt	T	T	S S	S	S	.
	F L	.	T	B	.	.	B	.	F L	.	T	B	.	.	B	.
DJEMBÉ 1	F L	.	S	B	.	.	T	.	.	.	T	B	.	.	B	.
DJEMBÉ 2	S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
DJEMBÉ 3	B	.	.	B	.	.	S	S	T	T	T	T	T	T	S	S
	B	.	.	B	.	.	S	S	.	.	T	T	.	.	S	S
DUNDUN	O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.
Low bell	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
KENKENI	.	.	O	O	.	.	O	.	.	.	O	O	.	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	X	.	X	X	.
Final bar	T	.	T	.	T	.	T	.	T	.	T	.	T	.	.	.

From the Djembé Boom Boom website. The double strokes in the intro make it more challenging for the beginner. This is a good tune to begin learning intros, breaks, and final endings.

YANKADI IN 4

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
call	T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.
Sangban intro	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.
sangban	C	.	.	.	.	O	O	.	C	.	.	.	O	O	.	
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.
DUNDUN intro	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O
DUNDUN	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
kenkeni	C	.	O	O	.	.	.	.	C	.	O	.	O	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.
Kenkeni	C	.	O	O	.	.	.	.	O	.	C	.	O	.	.	.
alternate	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.
djembé 1	B	.	S	S	B	T	T	.	B	.	S	.	B	T	T	.
djembé 1 a	B	.	T	T	B	S	S	.	B	.	T	.	B	S	S	.
djembé 2	S	.	T	T	.	.	.	.	S	.	S	.	T	T	.	.
djembé 2 a	T	.	S	S	.	.	.	.	T	.	T	.	S	S	.	.

A Sousou dance of seduction, and a good medium to fast piece to learn early. It is danced during village-festivals, marriages, etc. *Yankadi* is a slow dance with boys and girls starting the dance in rows, facing each other. After a break or a whistle the dance can transform into the *Macru*-dance, which is fast and where the couples dance individually. The dance alternates between the slow *Yankadi* and the fast *Macru*. There is also a ternary version of *Yankadi* see page.....

YEMBELA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
LOW DJEMBE	B	.	S	.	T	.	S	.	T	.	S	.	T	T	S	.
MID DJEMBE	B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.
HIGH DJEMBE	T	.	S	S	T	.	S	S	T	.	S	S	T	.	S	S
DUNDUN	O	.	O	O	.	.	.	.	O	.	O	O	.	.	.	.
BELL	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X

Transcribed by Mark Szymanski. A rain song.

YESA

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBE 1	T	T	T	H	t	T	T	B	H	t	S	H	t	T	H	t
Hand pattern	R	L	R	L	L	R	L	R	L	L	R	L	L	R	L	L
DJEMBE 2	B	B	B	H	t	S	S	S	H	t	S	H	t	S	H	t
Hand pattern	R	L	R	L	L	R	L	R	L	L	R	L	L	R	L	L
BELL	.	X	.	X	.	.	X	X	.	.	X	X	.	.	X	X

Notes: A transcription from Christian Harvey.

Difficult to play in that there are lots of heal-toe (H t) combinations. Break this piece down into chunks, and add them on. Much repetition is needed to assimilate these patterns.

The Bass tones are muffled, closing the vibration of the skin.

The Slap is a closed pop.

I found the accompanying bell pattern on the web.

ZAWULI

count	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
DJEMBÉ 1	T	.	S	S	S	.	.	B	.	.	S	S	S	.	.	B
DJEMBÉ 2	S	.	S	.	T	T	T	T	S	.	S	.	T	T	T	T
AGOGO	L	.	.	L	L	.	.	.	.	.	.	.	.	.	.	L

Part 2 TERNARY RHYTHMS

ABIOUEKA

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELANT	S	S	S	.	S	S	S	.	.	S	S	S
	S	.	S	.	S	.	S	.	S	.	.	.
MID DJEMBÉ	B	.	B	.	S	S	.	S	.	T	T	.
HI DJEMBÉ help	S	.	S	.	T	T	.	S	.	T	T	.
LOW DJEMBÉ	B	.	.	B	T	T	B	.	.	B	T	T
HI DJEMBÉ	S	S	S	.	T	T	S	S	S	.	T	T
AGOGO	L	.	H	.	H	H	.	H	.	H	H	.
SHAKER	D	.	U	D	.	.	D	.	U	D	.	.

This is a good piece to introduce 3 against 4 cross-rhythms. The middle djembe part is grouped as 3 groups of 4 (as I have shaded it), the other parts as 4 groups of 3. This is also good to allow shakers to set the pulse to help lock in the groove. The agogo part is one of those patterns that shows up many times in other pieces.

ABONDON

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT 2 BARS	S	S	.	S	.	S	.	S	S	.	S	.
	.	S	.	S	.	S	.	.	.	.	S	.
2 KENKENIS AND BELLS	K 1	.	O	O	.	.	.	O	O	.	.	.
	K 2	.	.	.	.	O	O	.	.	.	O	O
	B 1	X	.	.	X	.	.	X	.	.	X	.
	B 2	.	X	X	.	X	X	.	X	X	.	X
	C	.	.	O	.	O	.	.	C	.	C	.
SANGBAN AND BELL	X	.	X	X	.	X	.	X	X	.	.	.
	.	O	.	O	.	O	.	.	C	.	C	.
	X	X	.	X	.	X	.	X	X	.	X	.
	O	.	.	O	.	.	O	.	.	O	.	.
DUNDUN AND BELL	X	.	X	X	.	X	X	.	X	X	.	X
	B	.	.	T	.	S	B	.	.	.	S	.
DJEMBÉ 1	B	T	T	T	T	S	B	.	.	.	S	.
	B	.	.	T	.	S	B	.	T	T	T	T
DJEMBÉ 2	B	.	.	T	.	S	B	.	T	T	T	T
ALT DJEMBÉ 2	B	.	.	T	.	S	B	.	T	T	T	S
AGOGO BELL 2 BARS	L	.	.	H	.	H	.	.	L	.	L	.
	.	H	.	H	.	H	.	.	L	.	L	.

Abondan (*Abonda*, *Abondant*) is a rhythm from the Baoule-people from the Ivory Coast, played when the King went out to ride (on the horse). The story goes that boys and girls danced in honour of the King. After that dance the King held a speech. Nowadays *Abondan* is danced in a circle. The alternate Djembé part and the bell part comes from Jan Verhaert.

ABAKUA

count	1	2	3	4	5	6	1	2	3	4	5	6
Low drum	B	Mf	.	B	O	.	B	Mf	.	B	O	.
Middle drum	M	.	O	.	M	.	O	.	M	.	O	.
High drum	O	h	t	O	h	t	O	h	t	O	h	t
Low bell	X	X	.	X	X	X	.	X	X	X	.	X
High bell	X	.	X	.	.	X	.	X	.	X	.	.
Basket rattles played with two hands	.	R		R	R		R	.		.	R	
	L			L			L			L		

From the Morris catalogue, a Cuban beat transcribed by Patrick Armstrong. A rhythm of the secret men's society, brought during the slave trade from the Calabar region of West African, where it was the rhythm of the leopard society of the Negbe people.

This is played with conga drums, rather than djembé drums. Note the open > heel > toe transcription of the high drum.

ADOWA

count	1	2	3	4	5	6	1	2	3	4	5	6
BELL	X	.	.	.	X	.	.	X	X	.	.	X
HAND CLAP	.	.	.	.	X	.	.	X	.	.	X	.
DJEMBE	T	.	T	T	S	.	T	S	T	T	S	.

Notes: From the Morris catalogue. A Ghanaian beat, a gazelle dance, possible Ewe. Transcribed by Catrin Pieri.

BALAN SONDÉ (Uses toms and bass drums only!)

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN AND BELL	O	.	O	O	.	.	O	.	O	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.
DUNDUN AND BELL	C	.	.	C	.	.	.	.	C	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
	.	O	.	O	.	O	.	O	O	.	O	O
	.	X	.	X	.	X	.	X	X	.	X	X
	.	.	.	.	.	.	.	.	.	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
Dun dun echauffement	.	O	O	.	O	O	.	O	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
Echauffement ending for dun dun	.	O	.	O	.	O	.	O	O	.	O	.
	.	X	.	X	.	X	.	X	X	.	X	X
	.	.	.	.	.	.	.	.	.	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X

Balan Sondé is a Dununba-rhythm from the Malinke-people in Guinea: "Balan" is a village near Kouroussa, "sondé" means thief. The inhabitants of the village are called thieves in the song that goes with this rhythm (teasing). Balan Sondé is an exception within the Dunumba-rhythm-family. It's played on circumcision-festivities where both men and women dance. While the men are dancing dunumba-steps, the woman are dancing the söli-steps.) It's not explained what the call is played on. Parts begin on the underlined stroke O.

BALAN SONDÉ EXTRA SANGBAN PARTS...

count	1	2	3	4	5	6	1	2	3	4	5	6
Sangban basic 1	O	.	.	O	.	.	O	.	Ô	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.
	C	.	.	.	.	.	.	.	.	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
Sangban basic 2	.	O	.	O	.	.	.	.	O	.	.	.
	.	X	.	X	.	X	X	.	X	.	X	.
	C	.	.	.	.	.	.	.	O	.	.	O
	X	.	X	.	X	.	X	.	X	.	X	.
Échauffement	O	.	O	O	.	.	O	.	O	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.
	C	.	.	.	C	.	.	.	C	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
Variation 1	.	O	.	O	.	.	.	.	O	.	.	.
	.	X	.	X	.	X	X	.	X	.	X	.
	C	.	.	.	C	.	.	.	C	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	X
Variation 2	.	.	.	.	.	.	.	.	O	.	.	.
	.	X	.	X	.	X	X	.	X	.	X	.
	C	.	.	.	C	.	.	.	C	.	.	O
	X	.	X	.	X	.	X	.	X	.	X	X
Variation 3	O	.	O	O	.	.	O	.	O	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.
	C	.	.	.	.	.	.	.	.	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.

BANDOGIALLI / BANO DJEI / GBANDON

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
SANGBAN AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
DUNDUN bell	O	O	.	O	O	.	O	O
DUNDUN variation	O	O	.	O	O
DUNDUN Variation bell	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN ÉCHAUFFEMENT	.	.	O	O	.	.	.	.	O	.	O	.
DUNDUN ÉCHAUFFEMENT	.	O	O	.	O	O	.	(O)	O	.	O	O

Bandogialli is a Dununba-rhythm from the Malinke in the Hamana-region in Guinea. It is also known as Bando Djéï. *Bandogialli* is the name of some kind of ape-family (Bando Djéï) with a white tail. The baranti dancers have a ring around their neck with white hair, crests or "sheeps-beards" attached to it, that remember to the white tail of the ape. As the shoulders of the dancer move up and down the white sheep-beard seesaws along. Drew Ravey names "Gbandon" as the same rhythm. Start on the (bracketed) notes.

BASIKOLO

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	B	S	T	.	S	.	B	S	.	T	S	.
DJEMBÉ 2	S	.	T	T	.	.	S	T	T	S	.	.
DJEMBÉ 3	S	.	.	S	T	T	S	.	.	.	T	T
BELL	X	.	X	.	X	.	X	.	X	X	.	X
AGOGO	L	.	.	H	L	.	L	.	.	H	.	.
SHEKERE	X	.	X	X	.	X	X	.	X	X	.	X

Taken from Jan Verhaert

BATAKATO

count	1	2	3	4	5	6	1	2	3	4	5	6
DUNDUN	B	T	T	B	T	T	B	T	T	B	T	T
Upright drum	Mf	X	X	Mf	X	X	Mf	X	X	Mf	.	O
Djembe 1	T	.	S	.	S	.	T	T	.	S	.	T
Djembe 2	T	S	S	B	B	T	T	S	S	B	B	T
Djembe 3	B	S	S	T	T	B	B	S	S	T	T	B

Notes: A Nigerian piece transcribed by John Feddersen. The djunjun part also allows it to be played on a floor tom, or other upright drum with a hand, and a stick. The transcription, however, isn't clear; X refers to a rim shot or tap, the "m" in the transcription, I believe, is a muffled sound caused by the hand on the skin of the drum.

BAYE

count	1	2	3	4	5	6	1	2	3	4	5	6
Low drum (2 bars)	T	.	B	.	t	.	B	.	.	B	.	T
	.	.	t	B	.	.	B	.	.	B	.	T
Low middle drum	B	.	T	.	S	.	B	S	T	T	S	.
High middle drum (2 bars)	T	T	.	h	S	S	T	T	.	h	S	S
	T	T	.	FL	S	S	T	T	.	h	S	S
High drum	S	.	T	S	.	.	S	S	.	FL	T	T
Bell	X	.	X	.	X	X	.	X	.	X	.	X

Notes: A Congolese piece transcribed by Susan Rapalee. The 'h' is for a heel strike, and the 'FL' is an open tone flam. The 't' is a touch by the finger tips, like a heel-toe pattern on congas. I wouldn't use this for beginners, and the technique is challenging.

BEMBE

count	1	2	3	4	5	6	1	2	3	4	5	6
HIGH BELL	X	.	X	.	X	X	.	X	.	X	.	X
LOW BELL	X	X	.	X	.	X	X	.	X	.	X	.
CONGA	T	T	T	T	T	T	T	.	T	.	T	.
CONGA VAR 2	T	S	S	T	S	S	T	S	S	T	S	S
CONGA VAR 3	S	T	T	S	T	T	S	T	T	S	T	T
TUMBA	B	.	S	B	T	.	B	.	S	B	T	.
TUMBA VAR 2	S	.	B	S	B	.	S	.	B	S	B	.
TUMBA 2	.	.	B	B	.	.	.	.	B	B	.	B
	B	B	.	B	.	.	.	.	B	B	.	.

From Cuba, originally a Yoruba song. From the Morris catalogue, transcribed by Patrick Armstrong and Luis Nunez. Kirk Lohry's book World Rhythms has the following parts...

count	1	2	3	4	5	6	1	2	3	4	5	6
Quinto	B	.	S	B	T	T	B	.	S	B	T	T
Conga	B	.	T	B	S	.	B	.	T	B	S	.
Tumba	T	.	.	B	B	.	B	.	.	B	B	.

The song to Ochun is accompanied by Bembe. I have seen it written down, but with no rhythmic references as to how it should be sung.

BINTIN

count	1	2	3	4	5	6	1	2	3	4	5	6
LOW DJEMBÉ	T	T	T	T	T	.	B	B	B	B	B	.
DUNDUN w/stick on side of drum	O	.	.	C	.	.	O	.	.	O	.	.
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN w/stick on side of drum	.	.	O	.	O	.	.	.	O	.	O	.
	X	.	.	X	.	.	X	.	.	X	.	.
DJEMBÉ break	B	.	T	S	S	.	T	T	T	S	S	.
	T	T	T	.	S	S	S	.	T	T	T	.
bell	X	.	X	.	X	X	.	X	.	X	.	X

Notes: From the Icon tribe in Ghana, transcribed by Richard Darsie and Sean Feder.

BOLOKONONDO

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	<u>O</u>	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN 7 BARS	C	.	.	C	.	.	C	.	.	C	.	.
	C	.	.	O	.	O	.	.	.	O	.	.
	C	.	.	C	.	.	C	.	.	C	.	.
	C	.	.	O	.	O	.	.	.	O	.	.
	.	.	.	O	.	.	.	.	O	.	.	.
	O	.	O	O	.	O	.	.	.	.	.	O
	.	.	.	.	O	.	.	.	.	O	.	.
DUNDUN 7 BARS	.	.	.	.	.	.	.	.	.	.	.	.
	.	.	O	.	.	.	.	.	.	.	.	.

	.	.	O	.	.	O	.	.	.	O	O	.
	.	O	O	.	O	O	.	O	O	.	O	O
	.	O	O	.	O	O	.	O	O	.	O	O
	.	O	O	.	O	O	.	O	O	.	O	.
DUN DUN BELL 7 BARS	X	.	X	X	.	X	X	.	X	X	.	X
	X	.	X	X	.	X	.	X	X	.	X	.
	X	.	X	X	.	X	X	.	X	X	.	X
	X	.	X	X	.	X	.	X	X	.	X	X
	.	X	X	.	X	X	.	X	X	.	X	X
	.	X	X	.	X	X	.	X	X	.	X	X
	.	X	X	.	X	X	.	X	X	.	X	.

Bolokonondo is one of the Dununba-rhythms. This one, the Bolokonondo means "nine hands", (according to Famoudou's Berlin-CD) or "nine fingers"(according to Mamady's Hamamana-CD) which meaning must become clear if you'll ever see the dance. The rhythm takes a cycle of 84 pulses devided over 7 groups of 12 pulses. To give a call is only allowed in the 7th group. The first two Dundun-, Kenkeni- and Sangban-pattern are "translated" from the transcriptions in the booklet from the "Museum of Berlin CD" of Famoudou Konaté. The according bell-patterns are added in a logical way. Here are three cycles with a slightly different Dundun-pattern. THERE ARE MORE VARIATIONS AND BELL PATTERNS ON THE PAUL NAS WEB SITE. I SUGGEST TO KEEP THE BELL PATTERN SIMPLE.

BOUSHAY

count	1	2	3	4	5	6	1	2	3	4	5	6
Low djembé	B	.	.	B	.	.	T	.	T	.	.	.
Middle djembé	.	.	.	T	.	T	.	.	.	S	.	.
High djembé	S	.	.	T	.	T	S	.	.	T	.	T
	S	.	.	S	.	S	.	.	.	T	.	T
Sangban (2 BARS)	.	.	.	.	.	.	.	.	.	.	.	.
	.	.	.	.	.	.	O	.	.	O	.	.
Bell	X	.	.	X	.	.	X	.	.	X	.	.

A Congolese rhythm. From the Morris catalogue.

CALMARI 2-3 INVENTION

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBE 1	FL	.	B	B	S	.	BF	.	T	T	B	.
Variation	BF	.	T	T	B	.	BF	.	B	T	S	.
DUNDUN 1 (2 bars)	B	.	B	.	.	.	B	.	B	.	.	.
	B	.	B	.	B	.	B	.	B	.	.	.
DUNDUN 2	.	.	.	B	.	.	.	.	.	B	.	B
High bell	.	.	.	X	.	X	.	.	.	X	.	X
Low bell	X	X	.	.	X	.	X	X	.	.	X	.

Notes: From the Morris catalogue. An original by Frater Calamari. He uses flams on the bass. For consistency of symbols, I've kept the open bass tones as B, and added an 'f' to make them bass flams, eg. BF

CAMBERTO

count	1	2	3	4	5	6	1	2	3	4	5	6
BELL	X	.	X	.	X	.	X	X	.	X	.	X
LOW DRUM	T	.	.	B	.	.	B	.	,	B	.	.
TUMBA	B	.	S	B	T	T	B	.	S	B	T	T
CONGA	B	.	T	.	S	.	B	T	.	S	.	B
QUINTO	T	S	S	T	S	S	T	S	S	T	S	S

From the morris catalogue. Transcription by Richard Darsie.

CHANGO

count	1	2	3	4	5	6	1	2	3	4	5	6		
LOW DJEMBÉ	FL	.	S	.	S	B	FL	.	S	.	S	B		
MID DJEMBÉ	.	,	t	.	S	(S)	S	.	,	t	.	S	(S)	S
HI DJEMBÉ	S	T	.	FL	.	T	<u>S</u>	.	T	S	T	T		
Bell	X	.	X	.	X	X	.	X	.	X	.	X		

Notes: This is a Cuban rhythm, normally played on bata drums, originally a bata guemilere rhythm, one of the many rhythms to Chango. Transcribed by Fernando Ortiz and Luis Nunez.

FL stands for an open slap flam. Notice the very unstable accent in the middle djembe part.

The small 't' is the 'and' of 2.

The low djembe begins the first measure by itself, and the other djembes come in at the first beat of 6, S

I took the liberty of putting brackets around the closed muffled slaps (s).

Definitely more research has to be done on this rhythm.

DALFO

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	O	.	O	.	O	O	.	.	O	.	O	.
	X	.	X	.	X	X	.	X	X	.	X	.
	O	O	.	.	O	.	O	.	O	O	.	.
	X	X	.	X	X	.	X	.	X	X	.	X
SANGBAN AND BELL	.	.	O	.	.	.	C	.	.	O	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
	.	.	O	.	.	.	C	.	.	C	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
Sangban var. 1 (o) is optional	.	.	O	.	.	.	C	.	.	(o)	.	.
	O	.	O	.	.	.	C	.	.	C	.	.
DUNDUN AND BELL	C	.	.	.	O	.	.	C	.	.	.	.
	X	.	X	.	X	.	X	X	.	X	.	X
DUNDUN var.	C	.	.	.	O	.	.	C	.	.	.	.
	C	.	.	.	O	O	.	C	.	.	.	.
SANGBAN ÉCHAUFFEMENT	.	.	O	.	.	.	O	.	.	O	.	.
ENDING FOR SANGBAN ÉCHAUFFEMENT	.	.	O	.	.	.	O	.	.	O	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
	.	.	O	.	.	.	C	.	.	C	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
DUNDUN ÉCHAUFFEMENT	O	.	.	.	O	.	.	O	.	O	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
	O	.	.	.	O	O	.	O	.	O	.	O
	X	.	X	.	X	X	.	X	.	X	.	X
ENDING FOR DUNDUN ÉCHAUFFEMENT	O	.	.	.	O	.	.	.	O	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
	O	.	.	.	O	O	.	O	.	O	.	.
	X	.	X	.	X	X	.	X	.	X	.	X

Dalfo is a rhythm made by Steffanus Kor, a Dutchman living in France. He thinks it's a waste to invent specific djembe patterns to it. To play with more players one could split the Sangban and Dundun pattern to two patterns, each played by different players.

DAMBA

count	1	2	3	4	5	6	1	2	3	4	5	6
call	fT	.	T	T	.	T	T	.	T	T	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
SANGBAN AND BELL	C	.	.	.	.	O	.	.	O	.	.	.
DUNDUN AND BELL	x	.	x	x	.	x	.	x	x	.	x	.
DJEMBÉ	S	.	T	S	.	.	S	.	T	S	.	.
Sangban var 2	C	.	.	.	O	O	.	.	O	.	O	O
	x	.	x	.	x	x	.	x	x	.	x	X
	.	O	.	O	.	O	.	.	O	.	.	.
	.	x	.	x	.	x	.	x	x	.	x	.
Sangban var 3	C	.	.	.	.	O	.	O	O	.	O	.
	x	.	x	x	.	x	.	x	x	.	x	x
	.	O	O	.	.	O	.	.	O	.	.	.
	.	x	x	.	x	x	.	x	x	.	x	.
Sangban var 4	C	.	.	.	.	O	.	.	O	.	.	O
	x	.	x	x	.	x	x	.	x	x	.	x
	O	.	.	.	.	O	.	.	O	.	.	.
	x	.	x	.	x	x	.	x	x	.	x	.
Sangban var 5	C	.	.	.	.	O	.	.	O	.	.	O
	x	.	x	x	.	x	x	.	x	x	.	x
	O	.	O	.	.	O	.	.	O	.	.	.
	x	.	x	.	x	x	.	x	x	.	x	.

DEMOSONI KELEN

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN AND BELL High drum	O	.	.	.	.	.	C	.	C	.	.	.
	X	.	X	X	.	X	X	.	X	.	X	.
DUNDUN AND BELL	.	.	.	C	.	C	.	.	O	.	O	.
	X	.	X	X	.	X	.	X	X	.	X	.
SANGBAN VAR	O	.	.	O	.	.	C	.	C	.	.	O
	.	.	O	.	.	O	.	.	O	.	O	.
DUN DUN VAR	O	.	O	O	.	.	.	.	.	.	O	O
	.	O	O	.	O	O	.	O	O	.	O	.
BELL VAR	X	.	X	X	.	X	X	.	X	.	X	X
	.	X	X	.	X	X	.	X	X	.	X	.

Demosoni Kelen is a Dununba-rhythm: "Demosoni Kelen is translated by "a young girl". The players apostrophise the girls with allusive mockery of decidedly sexual character. The girls pay them back in their own kind, casting doubt frequently on the quality of the percussionists' "sticks." " (text in booklet with Mamady Keita's Hamana-CD)

DJAA KOUROUSSA

count	1	2	3	4	5	6	1	2	3	4	5	6
call	t	t	T	T	T	T	T	T	T	T	.	.
DUNDUN and bell	.	.	O	.	.	.	O	O	.	.	.	O
	x	.	x	.	x	.	x	x	.	x	.	x
	O	.	.	.	.	.	.	.	.	.	.	O
	x	.	x	.	x	x	.	x	.	x	.	x
Sangban and bell	O	.	.	.	O	.	.	.	.	O	O	.
	x	.	x	.	x	.	x	x	.	x	x	.
	.	.	.	.	C	.	.	C	.	.	.	.
	x	.	x	.	x	.	x	x	.	x	.	x
Kenkeni and bell	O	.	.	O	.	.	O	.	.	O	.	.
	x	x	.	x	x	.	x	x	.	x	x	.
djembe 1	S	.	T	S	.	.	S	.	T	S	.	.
djembe 2	S	.	S	S	T	T	S	.	S	S	T	T
djembe 3	.	S	S	.	T	T	.	S	S	.	T	T
Dun dun var 1	.	.	O	O	.	.	.	O	.	.	O	.
	x	.	x	x	.	x	.	x	.	x	.	x
	O	.	.	.	.	.	.	.	.	.	.	O
	x	.	x	.	x	x	.	x	.	x	.	x
Dun dun var 2	.	.	O	.	.	.	O	O	.	.	O	.
	x	.	x	.	x	.	x	x	.	x	.	x
	O	.	O	O	.	O	O	.	O	O	.	O
	x	.	x	x	.	x	x	.	x	x	.	x
AGOGO	L	.	.	.	L	.	.	.	.	L	L	.
	.	.	.	.	H	.	.	H	.	.	.	.

Djaa is a Malinke-rhythm that - like many rhythms - originates from the handclapping by woman. It's a dance of seduction where young men and woman dance in two half-cirkels in front of each other. It is often the climax of a party where men and woman dance. Djaa Kouroussa is the Djaa from the Kouroussa region.

DJAA

count	1	2	3	4	5	6	1	2	3	4	5	6
Appellant	t	t	T	T	T	T	T	T	.	T	.	.
Djembé 1	S	.	S	S	T	T	S	.	S	S	T	T
Djembé 2	S	.	T	S	.	.	S	.	T	S	.	.
Djembé 3	.	S	S	.	T	T	.	S	S	.	T	T
Kenkeni and bell	O	.	.	O	.	.	O	.	.	O	.	.
	X	X	.	X	X	.	X	X	.	X	X	.
Sangban and bell	O	.	.	.	O	.	.	.	.	O	O	.
	X	.	X	.	X	.	X	X	.	X	X	.
	.	.	.	.	C	.	.	C	.	.	.	.
	X	.	X	.	X	.	X	X	.	X	.	X
DUNDUN and bell	.	.	O	.	.	.	O	O	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
	O	.	.	.	.	.	.	.	.	.	.	O
	X	.	X	.	X	X	.	X	.	X	.	X
Handclap	X	.	.	X	.	.	X	.	.	X	.	.
AGOGO 1	H	.	L	.	H	.	L	L	.	H	H	L
AGOGO 2	L	.	.	.	H	.	.	H	.	.	.	L

The first two Djembé parts, and bell parts are transcriptions from Jan Verhaert. The rest is from Paul Nas. Notice the dun dun comes in on the O at the end of the appellant. Here are two dun dun variations....

count	1	2	3	4	5	6	1	2	3	4	5	6
Variation 1	.	.	O	O	.	.	.	O	.	.	.	O
	X	.	X	X	.	X	.	X	.	X	.	X
	O	.	.	.	.	.	.	.	.	.	.	O
	X	.	X	.	X	X	.	X	.	X	.	X
Variation 2	.	.	O	.	.	.	O	O	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
	O	.	O	O	.	O	O	.	O	O	.	O
	X	.	X	X	.	X	X	.	X	X	.	X

DJABARA

count	1	2	3	4	5	6	1	2	3	4	5	6
Kenkeni and bell	C . .			O O .			C . .			O O .		
	X X .			X X .			X X .			X X .		
Sangban and bell	O . C			. C .			C . O			O . O		
	X . X			. X .			X . X			X . X		
DUNDUN and bell	O . .			. . .			O . .			. . .
	X . X			. X .			X . X			X . X		
DJEMBE 1	S . T			T . .			S . T			T . .		
DJEMBE 2	T S .			B S .			T S .			B S .		
DJEMBE BREAK (2 BARS)	t t S S			. T .			T . S			S . S		
	S . .			. . S			S . S			S . .		
REST OF BAND PLAYS LAST FOUR HITS	. . .			. . X			X . X			X . .		
AGOGO	L . H			. H .			H . L			L . L		

Notes: Transcribed by Albert Prak from Mamady Keita. Morris's Rhythm Catalogue also has a solo transcribed for the lead djembe, which is very complex. The break involves the djembes only, with the rest of the band cutting out except for the last four hits. Paul Nas transcription below includes a different final break, and also a more involved dun dun part.

DJABARA (FROM PAUL NAS TRANSCRIPTION)

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	C . .		O O .	C . .			C C .					
SANGBAN AND BELL	X X .		X X .	X X .			X X .					
DUNDUN and bell	O . C	. C .	C . .	O . .	O . .		O . .	O . .	O . .			
DJEMBE 1	X . X	. X .	X . X	X . X	X . X		X . X	X . X	X . X			
DJEMBE 2	O . O	O . O	O . O	O . O	O . O		C . .	C . .	C . .			
DJEMBE BREAK (2 BARS) END THE PIECE ON 1	tt S S	. T .	T . .	T . S	T . S		S . S	S . S	S . S			
BASS DRUMS PLAY THIS PART TO END IT.	.	.	.	O	O . O		O . O	O . O	O . O			
	O											

The name of the rhythm *Djabara* (6/8) comes from the music-instrument. It's from the Wassolon-region and is a rhythm of greeting of (high positioned) guests of the village. During the "french" period it was urged to play this rhythm for french gouvernement officials.

M is for muffle, which is the same as C for closed. On Paul Nas website there are various djembé phrases transcribed, yet without explanation as to how they should be arranged.

DJAA SIGIRI

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	t	t	T	T	T	T	.	T	T	.	T	.
KENKENI AND BELL	O	O	.	C	.	.	O	O	.	C	.	.
SANGBAN AND BELL	x	x	.	x	x	.	x	x	.	x	x	.
DUNDUN and bell	O	.	O	O	.	.	.	.	O	O	.	O
	x	.	x	x	.	x	x	.	x	x	.	x
DJEMBÉ 1	O	.	O	O	.	.	.	.	.	.	.	<u>O</u>
	x	.	x	x	.	x	x	.	x	x	.	x
DJEMBÉ 2	S	.	T	S	.	.	S	.	T	S	.	.
	S	.	S	S	T	T	S	.	S	S	T	T

Djaa is a Malinke-rhythm that - like many rhythms - originates from the handclapping by woman. It's a dance of seduction where young men and woman dance in two half-circles in front of each other. It is often the climax of a party where men and woman dance. *Djaa Siguiri* is the *Djaa* from the Siguiri region.

DONABA

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN AND BELL	C	.	.	.	.	O	.	O	.	O	.	.
	X	.	X	.	X	X	.	X	.	X	.	X
	C	.	.	.	.	.	C	.	.	O	.	.
	X	.	X	.	X	.	X	.	X	X	.	X
DUNDUN AND BELL	O	.	.	.	O	O	.	O	.	O	.	O
	X	.	X	.	X	X	.	X	.	X	.	X
	O	.	.	.	.	.	.	.	O	O	.	O
	X	.	X	X	.	X	X	.	X	X	.	X
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T

Donaba, the Malinke word for "Great (female) Dancer" is a very ancient Dunumba-rhythm . The song is from more recent date (about 1950), it is in honour of a great dancer living those days in the village were Famoudou Konate was born. Her name was Mariama Gbe and she invented sometimes new dances and had "*Donaba*" as a nickname.

DONBA (Mandjani)

count	1	2	3	4	5	6	1	2	3	4	5	6
DUNDUN with bell	O	.	.	.	O	.	O	.	.	O	.	.
	X	.	X	.	X	.	X	.	X	X	.	X
SANGBAN AND BELL	O	.	O	.	.	C	.	.	O	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	.
Sangba variation	O	.	O	O	.	.	.	.	O	.	.	.
DJEMBE 1	S	.	T	S	.	B	S	.	T	S	.	B
DJEMBE 1 variation	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBE 2	S	.	S	.	T	T	S	.	S	.	T	T
BREAK (2 BARS)	S	S	S	S	S	S	S	S	S	S	S	S
	FL	.	T	T	.	T	T	.	T	T	.	.
AGOGO	L	.	L	.	.	H	.	.	L	.	L	.

Notes: From Jim Salem's website. Learned from various teachers. This is a popular dance from West Africa, often called Mandjani.
 Salem points out that it's the interlocking bass drum parts that are integral to the piece, and it's better to have more junjuns than djembes.

DUNUMBÈ

count	1	2	3	4	5	6	1	2	3	4	5	6
LOW DJEMBÉ	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI	.	.	O	.	O	O	.	.	<u>O</u>	.	O	O
SANGBAN	C	.	.	.	.	.	.	.	<u>O</u>	.	.	.
DUNDUN	.	.	.	.	.	.	.	<u>O</u>	O	.	O	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
DJEMBÉ 3	.	.	S	.	T	S	.	.	S	.	T	S
KENKENI bell patterns	X	.	.	X	.	.	X	.	.	X	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
	.	X	X	.	X	X	.	X	X	.	X	X
	X	X	X	X	X	X	X	X	X	X	X	X
SANGBAN BELL	X	.	X	X	.	X	.	X	X	.	X	.
DUNDUN BELL	.	X	X	.	X	X	.	X	X	.	X	X
	.	X	.	X	.	X	.	X	X	.	X	X
AGOGO	H	.	.	.	.	.	.	.	L	.	.	.
	.	L	.	L	.	L	.	.	L	.	.	.

Dumumbè origines from Hamana, Siguiri and Kankan. The Dunumbè is called the "Mother of all dunumba-rhythms" (about 20): the dance of the strong men. Paul Nas WAP site has numerous variations transcribed for the sangban and dun dun, as well as a transcription of the echauffements for sangban and dun dun.

FORO-BINGÉ part 1

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	ss	S	S	.	T	.	S	.	.	.	.	.
Break 1 : Djembe and Duns (D)	FL	FL	.	.	FL	FL	.	.	FL	.	FL	.
	O	O	.	.	O	O	.	.	O	.	O	.
	FL	FL	.	.	FL	FL	.	.	.	.	.	.
	O	O	.	.	O	O	.	.	.	.	.	.
kenkeni and bell	O	.	.	O	.	.	O	.	.	O	.	.
	x	x	.	x	x	.	x	x	.	x	x	.
Sangban and bell	C	.	O	.	O	.	C	.	O	.	O	.
	x	x	x	x	x	x	x	x	x	x	x	x
DUNDUN and bell	O	O	.	.	O	O	.	.	.	.	.	.
	x	x	x	x	x	x	x	x	x	x	x	x
Djembé 1	bT	T	B	S	B	.	bT	T	B	S	B	.

Foro-Bingé is a rhythm that is traditionally played by the blacksmiths of Northern Ivory Coast (especially the villages Korhoga, Mandially and Sinematjalli). There are two parts a 6/8-part and a 4/4-part. It's played quite slow. The dance steps in the first part are on the Kenkeni-drum. This rhythm used to be played once a year during the annual blacksmith-festival. All the blacksmiths showed their best products of that year. At first there were no bass-drums involved, but instead a lot of iron bell's. And that's something you could expect with all these blacksmiths! The bT is a bass-tone flam. The FL are all slap flams.

Transition to part 2

count	1	2	3	4	5	6	1	2	3	4	5	6
call	S	S	.	.	S	S	.	.	S	.	S	.
	S	S	.	.	S	S	.	.	.	Begin part 2 here		

FORO-BINGÉ PART 2 IN 4/4

count	1 e + a	2 e + a	3 e + a	4 e + a
APPELLANT	T T S T	T S T T	S . . .	ss S S S
DJEMBÉ	FL . . .	. . . .	FL . . .	. . . .
	FL . . FL	. . FL .	FL . . .	. . . .
KENKENI AND BELL	. . O O	. . C .	. . O O	. . C .
SANGBAN AND BELL	X . X X	. X X .	X . X X	. X X .
DUNDUN AND BELL	O . . O	. . O .	O . . .	. . . .
	X . X X	. X X .	X . X X	. X X .

FULA FARÉ (aka YOLELI)

count	1	2	3	4	5	6	1	2	3	4	5	6		
BASIC PATTERN Played either by 1 or a pair of bass drums	O	.	.	.	C	.	.	O	.	O	.	O		
	X	.	X	.	X	.	X	X	.	X	.	X		
	O	.	.	.	C	.	.	O	.	O	.	O		
	X	.	X	.	X	.	X	X	.	X	.	X		
call	T	T	T	T	T	.	T	T	.	T	T	.		
DJEMBÉ 1	S	.	S	T	B	.	S	.	S	T	B	.		
DJEMBÉ 2	.	T	T	.	S	.	.	T	T	.	S	.		
DJEMBÉ 3	S	.	S	S	t	t	T	S	.	S	S	t	t	T
DJEMBÉ 4	S	B	T	T	B	.	S	B	T	T	B	.		
DJEMBÉ 5	S	.	T	S	B	.	S	T	T	S	B	.		
DUNDUN PAIR	.	.	.	.	O	.	.	.	.	.	.	.
	O	.	.	.	.	.	.	O	.	O	.	O
		
	.	O	.	O	.	O	.	O	.	O	.	O		
SUPPORTING PATTERN 1	O	.	.	O	.	.	O	.	.	O	.	.		
	X	.	X	X	.	X	X	.	X	X	.	X		
SUPPORTING PATTERN 2	O	.	.	.	O	.	O	.	.	.	O	.		
	X	.	X	.	X	.	X	.	X	.	X	.		
SUPPORTING PATTERN 3	.	O	O	.	C	.	.	O	O	.	C	.		
	.	X	X	.	X	X	.	X	X	.	X	X		

Fula Faré (Foula Faré, Yoleli) is the dance of the Fula, the Peuhl. The name "Fula Fare" in Susu means "Fulani dance". The name the Fula use for this dance is "Yoleli". "The Peuhl are a nomadic people living in an area stretched from the north of Guinea to Niger. The cattle is walking free and has to be rounded up for the night. De shepards believe that by playing, singing, drumming Fula Fare the animals are easily assembled"(John Boeyen).

Essential is the following pattern / combination of patterns that can be played on a single drum or a combination for two drums. Not always are bells played. Go to Paul Nas website to see other djembé parts and calls.

FUME FUME

count	1	2	3	4	5	6	1	2	3	4	5	6
HI KPANLOGO	B	.	B	.	T	T	B	.	B	.	T	T
LOW KPANLOGO	B	.	.	T	T	.	B	.	.	T	T	.
DJEMBE	B	.	T	.	S	.	B	T	T	.	S	.
BELL	X	.	X	.	X	.	.	X	.	X	.	.
Shaker	D	.	.	.	.	.	D	.	.	.	.	.

Notes: Unknown, though most likely Ghanaian. Transcribed by Jason Hann, from Morris's Rhythm Catalogue.

A kpanlogo is a ghanian hand drum, similar to a conga drum.

GARANKEDON (Garangedon, Garankefoli)

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	T	.	T	T	.	T	T	.	T	T	.	.
KENKENI AND BELL	.	.	O	O	.	C	.	.	O	O	.	<u>C</u>
	X	.	X	X	.	X	X	.	X	X	.	X
SANGBAN AND BELL	O	.	C	.	O	O	.	C	.	.	<u>O</u>	
	X	.	X	X	.	X	X	.	X	X	.	X
DUNDUN AND BELL	O	.	O	O	.	.	.	.	O	O	.	<u>O</u>
	X	.	X	X	.	X	X	.	X	X	.	X
DJEMBÉ 1	B	.	S	.	.	S	.	.	S	.	.	S
	B	.	S	T	T	S	T	T	S	.	.	S
DJEMBÉ 2	S	.	T	S	.	b	S	.	T	S	.	b
DJEMBÉ 3	S	.	.	S	T	T	S	.	.	S	T	T
DJEMBÉ 4	S	.	S	B	.	S	S	.	S	T	T	T

Garankedon (Garangedon, Garankefoli) is a Malinke rhythm from the caste of the leatherworkers / shoemakers. Garankefoli is the name of the rhythm, Garankedon is the name of the dance. The dance used to be danced by the woman. Check the Paul Nas site for extra parts for djembé solos, etc... The 'b' notation is a soft bass stroke.

GBEREDU (aka Doundounba)

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN AND BELL	O	.	O	O	.	.	.	.	O	.	O	.
	X	.	X	X	.	X	.	X	X	.	X	.
	C	.	.	.	.	C	.	.	C	.	.	.
	X	.	X	.	X	X	.	X	X	.	X	.
DUNDUN and Bell (2 bars)	.	O	O	.	.	.	.	O	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
	.	O	O	.	.	.	.	.	.	.	.	.
	.	X	X	.	X	X	.	X	X	.	X	X
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
APPELLANT	<u>S</u>	S	T	S	S	S	.	.	.	.	.	.
DJEMBÉ 1	S	T	T	S	.	.	S	T	T	S	.	.
DJEMBÉ 2	S	.	T	S	.	B	S	.	T	S	.	B
AGOGO 1	.	.	L	.	L	L	.	L	.	L	L	.
AGOGO 2	L	.	H	.	H	H	.	.	H	.	H	H

Notes: Also referred to as Doundounba, transcribed by Michael Wall from Mabiba Baegne. Last two djembé parts are from Chris Woods. The agogo part is from Jan Verhaert. I would advise a shaker playing a pulse throughout to add stability for beginners.

GIDAMBA

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	T	T	T	T	T	.	T	T	.	T	.	.
KENKENI AND BELL	O	.	O	.	O	.	.	O	.	O	.	.
SANGBAN AND BELL	O	.	.	C	.	.	O	.	.	C	.	.
DUNDUN AND BELL 4 BARS	O	.	O	.	.	.	.	.	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
	O	.	O	.	.	.	.	.	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
	O	.	O	.	O	O	.	O	.	O	.	O
	X	.	X	.	X	X	.	X	.	X	.	X
	O	.	O	.	.	.	.	.	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	s	S	T	T	S	.	s	S	T	T
DJEMBÉ SOLO ACCOMPANIMENT	B	S	T	.	S	.	B	S	.	B	S	.
AGOGO	H	.	.	L	.	.	H	.	.	L	.	.

Gidamba (*Gidanba*, *Dyidanba*, *Kidamba*) is a Malinke dance for women. It comes from the Hamana area in Guinea and is played on many occasions. It is an individually danced dance. The solo dancer jumps into a circle of people and dances a short solo. Gidamba is one of the few Malinke rhythms in which the Sangban drum never varies. There are many songs for the Gidamba rhythm.

GIRIAMA SPIRIT DANCE 9/8

count	1	2	3	4	5	6	7	8	9
Low drum	T	.	B	S	.	S	B	.	S
Middle drum	T	.	S	S	.	T	S	.	S
High drum	T	T	T	S	S	S	S	.	S
Bell 1 (2 BARS)	X	.	.	X	.	.	X	.	.
	X	.	.	.	.	.	.	.	.
BELL 2	.	.	.	X	.	.	X	.	.

Notes: From Haiti, transcribed by Richard Darsie and Sean Feder.

IBO IN 6/8

count	1	2	3	4	5	6	1	2	3	4	5	6
Low drum	.	.	.	.	B	B	.	.	.	.	.	.
Low drum alternate	B	.	.	B	.	.	B	.	.	B	.	.
Middle drum	S	.	.	S	.	.	.	.	.	S	.	.
High drum	S	S	T	S	S	.	S	S	T	S	S	.
BELL	X	.	X	.	X	X	.	X	.	X	.	X

Notes: Haitian beat transcribed by Larry Morris from informal sources. It's possible the first three drums are actually played as bass drums with sticks.

Jewe

count	1	2	3	4	5	6	1	2	3	4	5	6
DUNDUN	O	.	.	C	.	.	O	.	.	C	.	.
LOW DJEMBÉ	B	.	T	T	.	.	B	.	T	T	.	.
ALT LOW DJEMBÉ	B	.	T	T	.	B	B	.	T	T	.	B
MIDDLE DJEMBE	B	T	T	B	T	T	B	T	T	B	T	T
DUNDUN WITH STICK ON	O	X	X	O	X	X	O	X	X	O	.	S
HIGH DJEMBE	S	.	S	S	T	T	S	.	S	S	T	T
HIGH DJEMBE VARIATION	B	.	S	S	T	T	S	.	S	S	T	T
HIGH DJEMBE VARIATION	S	.	S	S	T	T	S	.	t t	t	t	T T
bell	X	.	X	.	X	X	.	X	.	X	.	X

Notes: Unknown. From Mark Szymanski. The tt is a double roll.

JONDO 6/8

count	1	2	3	4	5	6	1	2	3	4	5	6
HIGH DJEMBE (2 bars)	T	.	.	T	.	.	S	.	S	S	.	S
	T	.	.	T	.	S	S	.	S	S	.	.
MIDDLE DJEMBE (2 bars)	T	.	T	S	.	S	B	.	S	S	.	S
	T	.	T	S	.	S	B	.	S	S	.	S
LOW DJEMBE (2 bars)	T	.	.	T	.	B	S	.	S	.	.	FL
	T	.	T	.	.	B	S	.	S	.	.	FL
DUNDUN (2 bars)	O	.	.	O	.	.	.	.	.	.	.	.
	O	.	O	.	.	.	.	.	.	.	.	.

I haven't come across any bell parts for this piece, but I assume the regular bell parts would fit.

KADAN

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	S	S	S	S	.	.	.	.	.	.	.	.
DUNDUN and bell	.	.	.	.	.	<u>O</u>	O	.	O	O	.	.
SANGBAN AND BELL	O	.	.	C	.	.	O	.	.	C	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
DJEMBÉ 3	b	.	S	.	T	S	.	.	S	.	T	S
AGOGO	L	.	.	H	.	.	L	.	.	H	.	.

Kadan, a Malinke-rhythm from the Kankan, Kouroussa and Siguiri areas in Guinee, is one of the (about 20) *dunumba*-rhythms. The dunumba-rhythms are traditionally only danced by men: "The dance of the strong men". The Kadan is a dance for the *bilakoros* (non-circumcised children). "*Kadan*" (liana bracelet in Malinke) is both the name of these anklets (6 to 8 in number) and of the dance. The *bilakoros* are the specialists in this dance, which people come and watch like a show. The anklets clink against each other, while the (solo)phrases of djembe, dundun and sangban correspond to the steps. Paul Nas has transcriptions of the rather elaborate breaks and other dundun variations, too many to list here.

KAKILAMBE

count	1	2	3	4	5	6	1	2	3	4	5	6
Appellant	T	T	T	T	T	.	T	T	.	T	.	.
Appellant 2	s	s	S	S	S	.	T	T	T	T	T	.
	FL	.	.	.	.	.	.	.	.	.	.	.
kenkeni and bell	O	O	.	C	.	.	O	O	.	C	.	.
	X	.	X	X	.	X	X	.	X	.	X	.
Sangban and bell	C	.	.	O	O	.	C	.	.	O	O	.
	X	X	.	X	X	.	X	X	.	X	X	.
DUNDUN and bell (2 bars)	O	.	O	.	O	.	.	.	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	x
	O	.	.	.	.	.	.	.	.	.	.	O
	X	.	X	.	X	.	X	X	.	X	.	X
DJEMBÉ 1	B	.	.	T	S	.	B	.	.	T	S	.
DJEMBÉ 2	B	.	.	T	S	.	B	T	T	T	S	.
DJEMBÉ 3	B	.	T	T	S	.	B	T	.	T	S	.
DJEMBÉ 4	B	.	S	.	S	.	B	T	.	T	S	.
DJEMBÉ 5	B	.	.	B	S	S	B	.	.	B	S	S
4 BAR BREAK	FL	.	.	.	FL	.	.	FL	.	T	T	.
	FL	.	.	.	S	.	S	S	.	S	.	B
	T	.	T	.	T	.	T	.	T	.	T	.
	FL	.	.	.	.	.	.	.	.	.	.	.

Kakilambé is a mask-dance of the Baga-people that live in the coastal area (Boke-region) of Guinee. "Kakilambé" is a very important mask of the Baga people, that appears only once a year. The spirit of the *Kakilambé* is revered as the protector against evil entities. He appears to make important declarations about the present and the future. A priest of the *Kakilambé* is like a translator, since the mask doesn't talk directly to the people. It's a big day when the mask appears. Everybody comes to listen. Slowly the mask emerges from the forest, together with the priests. The people have gathered and are waiting. When all of the people bow, the mask grows to a height of five meters! It holds a string for each individual family of the village, and the other end is held by a member of each family. When the rhythm gets fast, the priest and some of the older men dance around the mask. The priest receives the information. Then he gives the musicians a sign, they play a break, and then the rhythm is played slower and softer. Afterwards he passes on the information given to him by the mask."

Possible arrangement:

sing song > break > add djembes and dunduns > call > break > drums played faster this time > call > break From Paul Nas and Djembe boom boom sites.

MORE DUNDUN OPTIONS FOR KAKILAMBE

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	-	-	-	O	O	-	-	-	-	O	O	-
	X	X	.	X	X	.	X	X	.	X	X	.
SANGBAN AND BELL	O	.	O	.	O	.	O	O	.	.	.	.
	X	.	X	.	X	.	X	X	.	X	X	.
DUNDUN and bell	O	.	.	.	.	.	-	-	-	-	-	.
	X	.	X	.	X	.	X	X	.	X	.	X
	O	.	O	.	O	.	-	-	-	-	-	.
	X	.	X	.	X	.	X	X	.	X	.	X

count	1	2	3	4	5	6	1	2	3	4	5	6
SANGBAN DUNDUN PAIR	S	O	.	.	.	.	O	O	.	.	.	.
	D	.	.	O	.	.	.	.	.	O	.	O
Bell 1	X	.	X	.	X	.	X	X	.	X	.	X
Bell 2	X	X	.	X	X	.	X	X	.	X	X	.

count	1	2	3	4	5	6	1	2	3	4	5	6
SANGBAN	.	.	.	.	O	.	.	O	.	O	.	.
DUNDUN	O	.	.	.	.	.	.	.	.	.	.	O
SANGBAN	.	.	.	.	.	.	.	O	.	O	o	.
DUNDUN	O	.	O	.	O	.	.	.	.	.	.	.
Bell (2 bars)	X	.	X	.	X	.	X	X	.	X	.	X
	X	.	X	.	X	.	X	X	.	X	X	.
Agogo 1	L	.	.	.	H	.	.	.	.	.	.	.
Agogo 2	L	.	L	.	L	.	.	H	.	.	.	.

KASSA IN 6/8

count	1	2	3	4	5	6	1	2	3	4	5	6
LEAD DJEMBE	S	.	S	.	.	S	S	.	.	T	.	T
DJEMBE 2	B	.	.	S	.	S	T	.	T	S	.	S
DJEMBE 3	S	.	.	B	.	S	S	.	.	T	.	T
JUNJUN (2 BARS)	C	.	O	.	.	O	.	.	.	.	.	.
	.	.	.	O	.	.	O	.	.	O	.	.
SANGBA (2 BARS)	.	.	.	O	.	.	.	.	.	.	.	.
	.	.	.	.	.	.	O	.	.	.	.	.
KENKENI	O	.	.	.	.	C	.	.	.	O	.	.
SHAKER	D	.	.	D	.	.	D	.	.	D	.	.
BELL (2 BARS)	X	.	X	.	.	X	.	.	X	X	.	.
	X	.	.	X	.	.	X	.	.	X	.	.

KEMOBA

count	1	2	3	4	5	6	1	2	3	4	5	6
call	fS	.	T	T	.	T	T	.	T	T	.	.
DUNDUN and Bell 4 bars	O	.	O	O	.	.	.	.	.	.	.	O
	X	.	X	X	.	X	X	.	X	X	.	X
	O	.	O	O	.	.	.	.	.	.	.	O
	X	.	X	X	.	X	X	.	X	X	.	X
	O	.	O	.	O	O	.	O	.	O	.	O
	X	.	X	.	X	X	.	X	.	X	.	X
	O	.	O	O	.	.	.	.	.	.	.	O
	X	.	X	X	.	X	X	.	X	X	.	X
SANGBAN AND BELL	O	.	O	.	.	C	.	C	.	C	.	.
	X	.	X	.	X	X	.	X	.	X	.	X
KENKENI AND BELL	O	.	.	O	.	.	O	.	.	O	.	.
	X	X	.	X	X	.	X	X	.	X	X	.
Small drum with two heads played with fingers.	H	H	.	L	L	.	H	H	.	L	L	.

Kemoba is grandfather in the *Malinke*-language. The rhythm and it's song illustrate differences between youth and their grandparents. The grandfather appeals to responsibilities in life. Young people react by saying: "That's really something for the old people to say (and it is not from this time to say that). On the other hand they have to admit also that the wisdom of the old is valuable too. Paul Nas has transcriptions of echauffements for sangban and dun dun.

KENNEFOLI

count		1	2	3	4	5	6	1	2	3	4	5	6
call		T	.	T	T	.	T	T	.	T	T	.	.
KENKENI PAIR AND BELL	K1	O	.	O	o	.	O	O	.	o	o	.	O
	K2	.	.	O	O	.	.	.	.	O	O	.	.
	B	X	.	X	X	.	X	X	.	X	X	.	X
SANGBAN AND BELL		O	.	.	.	.	.	O	.	.	.	.	.
		X	.	X	.	X	.	X	.	X	.	X	.
DUNDUN AND BELL		.	.	.	.	O	.	.	.	O	.	.	.
		X	.	X	.	X	.	X	.	X	.	X	.
DJEMBÉ 1		S	.	T	S	.	.	S	.	T	S	.	.

The *Kennefoli* is played during circumcision festivity's. It is a tribute to the ones that carry out the circumcisions. It's much slower then the *Söli*, which is often preceded by the Kennefoli. Paul Nas has transcribed the transition to the soli, without any explanation. I will have to do more research before I include it. Visit Paul Nas site for more information.

KONDEN 1

count	1	2	3	4	5	6	1	2	3	4	5	6
call	FL	.	T	T	.	T	T	.	T	T	.	.
KENKENI AND BELL	.	.	O	.	.	O	.	.	O	.	.	O
SANGBAN AND BELL	X	.	X	X	.	X	X	.	X	X	.	X
DUNDUN AND BELL	O	.	.	.	.	O	O	.	.	.	.	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T

This *Konden-I* is from the Wassolon-region in Guinea. There are different explanations about the cultural background of the Malinke rhythm *Konden* (*Konen*, *Konde*, *Kunde*, *Konding*). Some people claim it's a mask-dance, others say it's a dunumba (this is not necessarily conflicting). The typical dundunmba-kenkeni-pattern is not there, but the kenkeni-part of *Konden II* could be interpreted as a "half-speed" kenkeni of a dunumba. It could be that *Konden II* is the dunumba-piece and *Konden I* is the mask-piece. Some of the great drummers have a different idea about the meaning / background of this piece.

KONDEN 2 DIFFERENT DUNDUN PARTS

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	.	.	O	.	.	.	.	O	O	.	.	.
ALT BELL	X	.	X	X	.	X	.	X	X	.	X	.
SANGBAN AND BELL	X	.	X	X	.	X	X	.	X	X	.	X
DUNDUN AND BELL	.	O	O	.	O	O	.	.	.	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X

KONKOBA 1

count	1 & a	2 & a	3 & a	4 & a	5 & a	6 & a
APPELLANT				T . T	T . T	T . T
BELL	X . X . X .	X . X	X . X	X . X	X X	X . X .
DJEMBÉ 1	S . . S T T	S . .	S T T	S . .	S T T	
DJEMBÉ 2	. . S . T S	. . S	. T S	. . S	. T S	
DJEMBÉ 3	S . T S . .	S . T	S . .	S . T	S . .	
KENKENI	. . O . O O	. . O	. O O	. . O	. O O	
BELL 2	. X X . X X	. X X	. X X	. X X	. X X	. X X
SANGBAN	O		O . O	O . .	. . .
BELL 3	X . X X . X	X . X	X . X	X . X	X . X	X . X
DUNDUN	O . O O . .	O . .	O O . o	O O . O	O O . O	O . O

The Konkoba is a rhythm that originally was played to accompany the farmers during their work on the field. The farmers are working/dancing on this Konkoba-rhythm. The Konkoba Dundun is played when the farmers go back to the villages. Learned from Mamady "Delmundo" Keïta and Ibro Konaté. Paul Nas transcribed the call/break differently; I retranscribed it as a pair of drums played by one person. Others can play the bell. Nas also transcribed it in 6/8 in triplets.

KONKOBA BREAK AND ENDING.....

count	1	&	a	2	&	a	3	&	a	4	&	a	5	&	a	6	&	a
Call/break										T	.	T	T	.	T	T	.	T
Sangban And DUNDUN (played immediately after Djembé call)						O						O						O
		O	.	O	.	.	O	.	O	.	.	O	.	O	.	O	.	.
		O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	.
		O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O
		O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O
		O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O
DJEMBÉ FINALE	FL	.	T	T	.	T	T	.	T	T	.	.	S					
SANGBAN FINALE	O	.	.	.	.	.	.	.	O	.	.	O	.	O				
DUNDUN FINALE	O	.	O	O	.	.	.	O	O	.	O	O	.	O				

I really think in hindsight this could be more easily transcribed. I can't imagine playing this without someone slamming out the time with the bells.

KONKOBA 2

count	1	&	a	2	&	a	3	&	a	4	&	a	5	&	a	6	&	a
APPELLANT	.	.	.	.	.	.	T	.	T	T	.	T	T	.	T	.	.	
KENKENI AND BELL	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.
ALT KENKENI	O	.	.	.	.	O	O	.	.	.	O	O	.	.	.	.	O	.
ALT KENKENI	O	.	O	.	.	.	O	.	O	.	.	O	.	O	.	.	.	.
SANGBAN AND BELLS	S	O	.	O	.	.	c	.	.	O	.	O	.	.	.	c	.	.
	B1	X	.	X	.	X	X	.	X	X	.	X	.	X	.	X	.	X
	B2	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X	.	X
DUNDUN AND BELL	O	.	O	.	.	.	O	O	.	O	O	.	O	O	.	O	.	.
	X	.	X	.	X	.	X	.	X	X	.	X	.	X	X	.	X	.
DJEMBÉ 1	T	.	S	B	S	T	T	.	S	S	.	T	T	S	S	B	S	T
DJEMBÉ 2	T	.	S	.	.	T	T	.	S	.	.	T	T	.	S	.	.	T
DJEMBÉ 3	T	S	.	.	.	T	T	S	.	.	.	T	T	S	.	.	.	T
DJEMBÉ 4	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 5	B	S	T	.	.	S	.	B	.	T	.	S	B	.	T	.	S	.
2 DJEMBÉ VERSION	T	.	T	.	.	B	.	B	.	T	.	T	.	B	B	.	B	.
	S	.	.	S	.	.	S	.	.	S	.	.	S	.	T	T	T	.

The *Konkoba* (*Concoba*) is a rhythm connected to farming. There are regional differences (Kouroussa, Mandiani, Faranah) and musicians have made their own musical interpretation of *Konkoba*. *Konkoba II* is a dance-variation and *Konkoba III* is a very fast one, in 4 beats, "Konkoba rhythms are played while working in, and returning from, the fields. It is also the name of the rhythm that animates the one who is returning home, and the rest of the village, to dance."

KONKOBA 3

count	1	&	a	2	&	a	3	&	a	4	&	a	5	&	a	6	&	a
APPELLANT	.	.	.	.	.	.	T	.	T	T	.	T	T	.	T	.	.	
BELL 1	X	.	X	X	.	X	X	.	X	X	.	X	X	.	X	.	X	
BELL 2	X	.	X	.	X	.	X	.	X	X	.	X	X	.	X	.	X	
BELL 3	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	
KENKENI	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.
SANGBAN	C	.	.	.	.	.	C	.	.	.	O	O	.	.	.	.	.	.
DUNDUN	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.	.	.
DJEMBÉ	T	.	S	.	S	T	T	.	S	.	S	T	T	.	S	.	S	T
SOLO DJEMBÉ	T	T	S	.	S	T	S	.	S	.	S	T	S	.	S	.	S	T
DJEMBÉ AND DUNDUN ÉCHAUFFEMENT	T	T	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S	S
REPEAT	T	T	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S	S
ending	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O
	T	T	S	S	S	S	S	S	S	T	T	S	.	S	.	S	.	S
	.	O	O	.	O	O	.	O	O	.	O	.	C	.	O	.	.	.

count	1	2	3	4	5	6	1	2	3	4	5	6
SANGBAN	O	O	.	.	.	.	O	.	.	.	.	.
DUNDUN	O	.	.	.	O	.	.	.	O	.	.	.
DJEMBÉ (done with a very subtle shuffle)	T	S	S	T	T	S	S	T	T	S	S	T
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
BELL 2	X	.	X	.	X	.	X	.	X	X	.	X

KONOWOULEN I

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI	.	.	O	.	O	O	.	.	O	.	O	O
SANGBAN 3X	O	.	.	.	.	.	O	.	O	O	.	.
	C	.	.	.	.	.	C	.	.	.	.	.
SANGBAN	O	.	.	O	.	.	O	.	O	O	.	.
	C	.	.	.	.	.	C	.	.	.	.	.
DUNDUN	.	O	.	O	.	.	.	O	O	.	O	.
	.	.	.	.	.	.	.	.	.	.	O	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	.	.	S	.	T	S	.	.	S	.	T	S
DJEMBÉ 3	S	.	.	S	T	T	S	.	.	S	T	T
BELL 1	.	X	X	.	X	X	.	X	X	.	X	X
BELL 2	X	.	X	X	.	X	X	.	X	X	.	X
BELL 3	.	X	.	X	.	X	.	X	X	.	X	.
	X	.	X	X	.	X	.	X	X	.	X	X

Könöwoulen I is one of the Dunumba-rhythms : the dance of the strong men.

KONOWOULEN 2

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI	.	.	O	.	O	O	.	.	<u>O</u>	.	O	O
SANGBAN	.	.	.	.	.	O	.	.	.	.	.	.
	O	.	.	C	.	C	.	.	.	.	<u>O</u>	.
DUNDUN	O	O	.	O	.	.	.	O	O	.	O	.

DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	S	S	S	T	T	S	S	S	S	T	T
DJEBMÉ 3	S	.	.	S	T	T	S	.	.	S	T	T
BELL 1	.	X	X	.	X	X	.	X	X	.	X	X
BELL 2	X	.	X	X	.	X	.	X	X	.	X	.
BELL 3	X	X	.	X	.	X	.	X	X	.	X	.

KOMODENU / KOREDUGA 9/8

count	1	2	3	4	5	6	7	8	9
APPELLANT	S	S	S	S	S	.	S	.	.
BREAK	T	T	T	T	S	S	.	S	.
DJEMBÉ 1	t	t	.	t	t	.	S	S	.
DJEMBÉ 2	T	T	.		S	S	.	S	.
DJEMBÉ 3	FL		S	B	T	T	B	S	.
DJEMBÉ 4	T	S	.	T	S	.	T	S	.
DUNDUN	.	.	.	.	O	.	O	O	.

DUNDUN alternate	O	.	O	O	O	.	O	.	.
	O	.	.	.	C	.	C	.	.
SANGBAN	O	.	O	.	.	.	.	.	.
SANGBAN ALTERNATE	O	.	O	.	C	.	C	.	.
	X	.	X	.	X	.	X	X	.
KENKENI (2 BARs)	O	O	.	.	.	.	O	O	.
	.	.	.	O	O	.	.	.	.
KENKENI alternate	O	O	.	c	.	.	O	O	.
	X	X	.	X	X	.	X	X	.
	C	.	.	O	O	.	C	.	.
	X	X	.	X	X	.	X	X	.
BREAK (REPEAT 3 TIMES)	FL	.	FL	.	T	T	T	T	.
	FL	.	FL	.	.	.	.	T	T
	T	T	.	T	.	.	FL	.	FL
	.	T	T	T	T	.	FL	.	FL
FINALE BREAK	FL	.	FL	.	T	T	T	T	.
	FL	.	FL	T	T	.	FL	.	.
BELL 1	X	.	X	.	.	.	.	.	.
BELL 2	X	.	X	X	X	.	X	.	X

This is a combination of the two obviously same beats with different names.

KURABADON

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	T	S	S	S	.	.	.	.	.	.
DJEMBE 1	S	.	S	S	T	T	S	.	S	S	T	T
DJEMBE 2	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBE 3	S	.	.	S	T	T	S	.	.	S	T	T
KENKENI	.	.	O	.	O	O	.	.	O	.	O	O
SANGBAN	C	.	.	C	.	.	C	.	.	.	O	.
	.	.	.	C	.	C	.	.	<u>O</u>	.	O	.
SANGBAN VARIATION	.	.	.	C	.	C	.	.	O	.	O	.
	.	.	O	O	.	O	.	.	<u>O</u>	.	O	.
DUN DUN	O	O	.	O	.	O	.	O	O	.	o	.
	.	.	.	c	.	c	.	<u>O</u>	o	.	o	.
BELL 1	.	X	X	.	X	X	.	X	X	.	X	X
BELL 2	X	.	X	X	.	X	X	.	X	.	X	.
	X	.	X	X	.	X	.	X	X	.	X	.
BELL 3	X	X	.	X	.	X	.	X	X	.	X	.
	X	.	X	X	.	X	.	X	X	.	X	.

" Dunumba-rhythm from the Malinke-people in Guinea. This term means "Holy Bush" (editor: sacred grove). The people come and worship the spirit that lives in the bush. They bring offerings and ask questions, for instance about their family, business, hunting, etc. The procession to the forest is accompanied by this rhythm."(Mamady Keïta: A life for the Djembe).

LENGJEN (LINJEN)

count	1	2	3	4	5	6	1	2	3	4	5	6
LOW DJEMBÉ	.	T	T	.	T	T	.	T	T	.	T	T
MID DJEMBÉ	B	.	B	S	T	T	B	.	B	S	T	T
ALTMID DJEMBÉ	S	.	S	B	T	T	S	.	S	B	T	T
HI DJEMBÉ	T	.	S	S	.	T	T	.	S	S	.	T
LEAD BREAK 2 bars	S	.	S	.	S	.	S	.	.	S	.	.
	S	.	.	.	.	T	tt	T	T	T	.	.
DUNDUN 1 AND BELL	B	.	B	.	.	.	B	.	B	.	.	.
	.	.	.	X	.	X	.	.	.	X	.	X
DUNDUN 2 (3 SEPARATELY TUNED DRUMS)	O	.	.	.	.	.	O	.	.	.	.	.
	.	.	O	.	.	.	.	.	O	.	.	.
	.	.	.	.	O	.	.	.	.	.	O	.
KENKENI	.	.	.	.	.	.	.	O	.	O	.	.
SANGBAN	O	.	O	.	.	.	.	.	.	.	.	.
ALT SANGBAN	O	.	O	.	.	O	O	.	O	.	.	O
ALT SANGBAN	O	.	O	.	.	.	O	.	O	.	.	.
BELL 1	X	.	X	.	X	.	X	X	.	X	.	X
BELL 2	X	.	X	X	.	X	X	.	X	X	.	X
DJEMBÉ 1	T	.	.	.	.	.	.	.	.	S	.	.
DJEMBÉ 2	T	.	T	.	.	.	T	.	T	.	.	.
DJEMBÉ 3	S	.	S	B	T	T	S	.	S	B	T	T

Notes: From Senegal. Larry Morris's transcription. All should stop playing at the break then restart. *Lengjen* (*Lingjin*) comes from Senegal, some specify this to the Casamance region. The notation information I have from Larry Morris' rhythm catalogue and some email discussion on the Djembe-L mailinglist. Thanks also to Peter Watson, from Nova Scotia, Canada on helping me finish the information. Another arrangement would be for all the djembes to play the exact same parts, and change together in sequence. Paul Nas added some great dundun parts as well as some lyrics and sound files to hear.

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	T	.	T	.	.	T	.	T	.	T	.	.
KENKENI	C	.	.	O	O	.	C	.	.	O	O	.
SANGBAN	C	.	.	.	O	O	.	.	.	C	.	.
DUNDUN	O	.	.	.	.	.	.	.	.	O	.	.
DJEMBÉ 1	B	.	.	B	.	.	B	.	.	B	T	T
DJEMBÉ 2	B	S	S	.	T	T	.	S	S	S	.	.
DJEMBÉ 3	B	S	S	.	T	T	.	S	S	B	T	T
DJEMBÉ 4	T	S	S	T	S	S	T	.	.	T	.	.
	T	.	.	T	S	S	T	.	.	T	.	.
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
BELL 2	X	.	X	.	X	X	.	X	.	X	.	X
BELL 3	X	.	X	.	X	X	.	X	.	X	.	X

During the days that Guinea got its independence from France (1958) one Ballet-performance-group that competed at the National Festival called itself "Ballet Liberté". They created two new rhythms on this occasion. These rhythms are now known as Liberté I and Liberté II. Liberté I is a transformed Tiriba, Liberté II is a transformed Djolé.
 Liberté 2 is a binary beat.

MAANE

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	S	S	.	.	T	T	T	T	T	.
4 BAR INTRO This could be played with one bell player and one drummer on all three bass drums.	K	.	.	.	.	.	.	.	.	.	.	.
	S	.	.	O	.	.	.	O	.	.	.	O
	D	O	.	.	.	O	.	.	.	O	.	.
	B	X	.	X	.	X X	.	X	.	X	.	X
	K	.	.	.	.	.	.	.	.	.	.	.
	S	.	.	.	O O	.	.	O	O	.	.	.
	D	.	.	O	.	.	.	O	.	.	.	.
	B	.	X X	.	X X	.	X X	X X	X	.	X	.
	K	.	.	O	.	O	.	.	O	.	.	O
	S	.	.	.	.	.	.	.	.	.	.	.
	D	O	.	.	.	.	.	.	.	.	.	.
	B	X	.	X	X	.	X	.	X	X	.	X
	K	.	.	O	.	O	.	.	O	.	.	O
	S	.	.	.	.	.	.	.	.	.	.	.
	D	.	.	.	.	.	O	.	.	O	.	.
	B	X	.	X	X	.	X X	X X	X X	X	.	X
KENKENI	.	.	O	.	.	O	.	.	O	C	.	O
SANGBAN	.	.	O	.	O	.	.	O	.	O	.	.
DUN DUN 2 BARS	O	.	.	.	.	.	.	.	.	.	.	.
	.	.	.	.	.	.	O	.	.	O	.	.
BELL 1	X	.	X	X	.	X	X	.	X	X	.	X
BELL 2	X	.	X	.	X	.	X	.	X	.	X	.
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	T	.	S	S	S	S	T	.	S	S	S	S
DJEMBÉ 3	T	T	S	.	B	S	.	B	S	.	B	S

Maane (Maneh) is a Sousou-rhythm played frequently in the whole coastal region. When couples marry, the groom's family organize this party / dance for the family of the bride. It's a very popular dance mainly performed by woman. That's why sometimes you can here it's called "*Ginè Faré*" (Woman's dance), like another Sousou-women's dance *Yogui* is also called a "*Ginè Fare*". Paul Nas has transcribed several dun dun and kenkeni variations, as well as a couple of djembé breaks.

MAMAYA

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	T	.	T	T	.	T	T	.	T	T	.	.
KENKENI	O	.	.	.	.	O	O	.	.	.	.	O
SANGBAN	O	.	.	O	.	.	.	.	.	O	.	.
	O	.	.	.	.	C	.	.	C	.	.	.
DUNDUN	O	.	O	O	.	.	.	.	O	O	.	O
	O	.	O	.	.	.	.	.	.	.	.	O
DJEMBÉ 1	T	T	S	T	T	S	.	.	S	T	T	S
	T	T	S	.	.	S	.	.	S	.	.	S
DJEMBÉ 2	S	.	T	S	.	.	S	.	T	S	.	.
BELL	X	.	X	X	.	X	X	.	X	X	.	X

The old *Mandingo-dance Mamaya (Mamayah)* was very populair in Guinea during the 1940 - 1960 period. Traditionally it was a very stately dance, that was performed in a club or a group where one was part of. Dressed in *gouba's* and embroidered shirts, male and female dancers could express their beauty, while dancing in two circles (men in outer circle, women in inner circle). Dance-steps were made in a majestic way and a handkerchief or decorated stick was used as an attribute. The rhythm started with the singing of a *Griot* and/or music made with the *Balafon*, *Bolon* or *Tama*. *Mamaya* is traditionally without an echauffement. Mamady Keïta and Famoudou Konaté have their own interpretations of *Mamaya*, but the melody compares.

MAMAYA (KONATÉS INTERPRETATION)

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	T	T	S	T	T	S	T	T	S	S	.	.
KENKENI	O	.	.	O	.	.	O	.	.	O	.	.
SANGBAN	O	.	.	.	.	.	O	.	.	.	.	.
	O	.	.	.	.	C	.	.	C	.	.	.
DUNDUN	.	.	O	.	.	O	.	.	O	.	.	O
	.	.	O	.	.	.	.	.	.	.	.	O
DJEMBÉ 1	.	.	S	T	T	S	.	.	S	T	T	S
SOLO DJEMBÉ	S	S	.	S	S	.	T	T	.	S	S	.
DJEMBÉ 2	S	.	T	S	.	.	S	.	T	S	.	.
BELL	X	.	X	X	.	X	X	.	X	X	.	X
DJEMBE VAR 1	B	S	B	.	T	B	.	T	T	B	T	.
DJEMBE VAR 2	T	B	.	S	.	T	T	.	B	S	.	T
	T	B	B	S	B	T	T	.	B	S	B	T

Paul Nas also has a break and other dundun variations to check out.

MANDJANI (GUINEA VERSION)

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	S	.	T	S	.	B	S	.	T	S	.	B
DJEMBÉ 2	T	T	S	S	B	S	S	B	S	S	B	S
DUNDUN 1	O	.	O	.	.	.	O	.	O	.	.	.
DUNDUN 2	.	.	C	.	O	O	.	.	C	.	O	O
DUNDUN 3 With bell	O	.	O	.	.	C	.	.	O	.	O	.
	X	.	X	X	.	X	X	.	X	.	X	.

Notes: This is transcribed by Jim Salem. This version asks for three separate Junjun players, one with a bell. I changed the transcription somewhat to allow for alternating the hand patterns for the Solo Djembe. Please change the patterning to make it easier for yourself.

MANDJIANE (FROM MORRIS CATALOGUE)

count	1	2	3	4	5	6	1	2	3	4	5	6
LOW DJEMBÉ	S	.	.	.	T	T	T	B	S	S	T	T
MID DJEMBÉ	S	S	.	.	.	.	S	S	.	B	.	B
HIGH DJEMBÉ	S	.	T	S	.	.	S	.	T	S	.	.
ALT HI DJEMBÉ	S	.	.	T	T	T	S	.	.	T	T	T
DUNDUN With bell	O	.	.	O	.	.	O	.	.	.	.	O
	X	.	X	.	X	X	.	X	.	X	.	X

Notes: Transcribed by Amy Smith, from the Morris catalogue

MANJIANI (MALI VERSION)

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	S	.	.	S	S	.	.	S	S	.	T	T
DJEMBÉ 2	S	.	T	S	.	B	S	.	T	S	.	B
SANGBAN / S DUNDUN PAIR D	O	.	O	.	.	.	.	.	O	.	O	.
AGOGO	L	.	H	.	L	L	L	.	H	.	L	L

Notes: Transcribed by Jim Salem. Learned from Moussa Traore. This is an old traditional version of Manjani from Mali. It uses a pair of junjun, played with sticks.

MARAKADON

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	FL	T	T	T	T	.	T	T	.	T	.	.
KENKENI	C	.	.	O	O	.	C	.	.	O	O	.
SANGBAN	O	.	.	C	.	.	O	O	.	C	.	.
DUNDUN	O	.	C	.	C	.	o	O	.	O	.	O
SANGBAN DUNDUN COMBO	.	.	O	.	O	.	.	O	.	O	.	O
KENKENI OPTION	.	.	O	.	O	.	.	O	.	O	.	O
SANGBAN DUNDUN COMBO OPTION	.	.	.	O	.	.	.	.	.	O	.	.
DJEMBÉ 1	B	.	.	B	T	T	B	.	.	B	T	T
DJEMBÉ 2	B	s	T	T	S	s	B	s	T	T	S	s
DJEMBÉ 3	S	.	T	S	.	B	S	.	T	S	.	B
DJEMBÉ 4	T	S	S	.	S	.	T	S	.	B	S	.
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
BELL 2	X	.	X	.	X	.	X	X	.	X	.	X

The Soninké, living in the Kayes-region in Mali, are neighbours of the Malinke and Bambara. The Bambara-people call the Soninké often "Maraka" (and the French say "Sarahule"). When on festivities by the Malinke or Bambara also the Maraka-people were invited, in honour of the guests the *Marakadon* (with the rhythm *Marakafoli*), the dance of the Maraka, was performed. Some sources claim that the rhythm Tagé, (*Tagué* or *Také*) could be the original Mali-rhythm that inspired the Malinke and Bambara for playing the *Marakadon*. More information about that rhythm could confirm or deny this. In Mali normally only two Dunduns are used. But the Malinke-people added an accompanying Sangban-pattern. Paul Nas has transcribed the song lyrics. The small 's' is a lighter slap.

MENDIANI

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI	O	.	.	.	.	O	O	.	.	.	.	O
SANGBAN	O	.	O	.	.	C	.	.	O	.	O	.
DUNDUN	.	O	O	.	O	.	o	.	o	.	O	O
	.	O	O	.	.	.	.	.	.	.	O	O
SANGBAN ALT	.	.	O	.	.	.	.	.	.	.	O	.
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
BELL 1	X	.	X	X	.	X	X	.	X	X	.	X
BELL 2 (DO EACH LINE 2X)	X	.	X	.	X	X	.	X	X	.	X	.
	X	.	X	X	.	X	.	X	X	.	X	.

Mendiani is a Malinke-rhythm, played in the areas of Siguiri, Mandiana, Kouroussa and Kankan. The dance is performed by virgins (age 7 - 14). There is a special kostume for this dance. The men carry the girls to the "dance-floor" in the village. There the girls start the dancing. Many villages have got their own "Mendiani"; the girl, for that period the best dancer. When she gets (too) old a successor is pointed out; she learns the mendiani from the elder, at night, outside the village. Paul Nas has transcriptions of more dundun and Sangban variations, as well as a djembé solo, which goes beyond the scope of this collection.

MOLA

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	FL	.	T	T	.	T	T	.	T	T	.	.
KENKENI	.	.	O	.	.	O	.	.	O	.	.	O
SANGBAN	O	.	.	C	.	.	.	O	O	.	O	.
	O	.	.	C	.	.	O	.	.	.	C	.
DUNDUN	.	.	.	.	O	O	.	.	.	.	O	O
DJEMBÉ	T	.	T	T	.	T	T	.	T	T	.	b
	S	.	S	.	S	.	S	.	S	S	.	.
BELL 1	x	.	x	x	.	x	x	.	x	x	.	x
BELL 2	x	.	x	x	.	x	.	x	x	.	x	.
BELL 3	.	x	x	.	x	x	.	x	x	.	x	x

Mola is a Malinke dance for youngsters to dance before the circumcision . The circumstances determine whether it is played for boy's or girls. During the dance the Wassakumba (a kind of rattle) is used. There are several djembé solo transcriptions by Paul Nas.

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	FL	T	T	T	T	.	T	T	.	T	.	.
KENKENI	.	O	.	.	O	.	.	O	.	.	O	.
SANGBAN 4 BARS	O	.	O	.	.	C	.	C	.	C	.	.
	O	.	O	.	.	C	.	C	.	C	.	.
	O	.	O	.	.	C	.	C	.	O	.	.
	O	.	O	.	.	C	.	C	.	C	.	.
Low bell	X	.	.	X	.	.	X	.	.	X	.	.
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
SANGBAN ECHAUFFEMENT	O	.	O	.	.	O	.	O	.	O	.	.
DUNDUN ECHAUFFEMENT	O	.	O	O	.	O	O	.	O	O	.	O
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
BELL 2	X	.	X	.	X	X	.	X	.	X	.	X

Molekanimani Djou Jee is a Sousou-song with rhythm from Guinea about all good and bad things are happening (children are born and people die) all the time and that therefore envy is a bad custom.

NAGO

count	1	2	3	4	5	6	1	2	3	4	5	6
SHAKER	X	.	.	.	.	.	X	.	.	X	.	.
BELL	X	.	X	X	.	.	X	.	X	X	.	.
HIGH DRUM WITH STICKS	FL	.	FL	FL	.	.	FL	.	FL	FL	.	.
CONGA	B	.	S	S	T	T	B	.	S	S	T	T
Maman (with stick on side of Maman)	S	.	.	X	B	B	t	t	.	T	T	.

From Chris Woods. A Haitian beat. I have copied it as written, referring to the Haitian drums. There are 5 various ways to play the maman part. Again, this is from Lowry's World Rhythms book. The FL are open tone flams.

NAMANI

count	1	2	3	4	5	6	1	2	3	4	5	6
APPELLANT	T	.	T	T	.	T	T	.	T	T	.	.
KENKENI	.	.	O	.	.	O	.	.	O	.	.	<u>O</u>
SANGBAN	O	.	.	.	C	.	C	.	.	<u>O</u>	.	.
DUNDUN	O	.	O	.	.	.	.	.	<u>O</u>	O	.	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
LOW BELL	X	.	X	X	.	X	X	.	X	X	.	X
HI BELL	X	.	X	.	X	.	X	.	X	X	.	X

Namani is a Malinke-rhythm from the Wassolon-area that is very similar to *Soli*. Main difference is the kenkeni-pattern and of course the meaning of the rhythm / song. Nas relates two sources of the song. Dunduns enter at the underlined parts (O)

NANTALOMBA

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI	.	.	O	.	O	O	.	.	<u>O</u>	.	O	O
SANGBAN	O	.	O	.	.	O	.	.	O	.	.	.
	C	.	.	.	.	O	.	.	<u>O</u>	.	.	.
DUNDUN	.	O	O	.	O	O	.	O	O	.	.	.
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
DJEMBÉ 3	S	S	.	.	.	.	S	S	.	.	.	.
BELL 1	.	X	X	.	X	X	.	X	X	.	X	X
BELL 2 4 BARS (EACH LINE 2X)	X	.	X	X	.	X	.	X	X	.	X	.
	X	.	X	X	.	X	X	.	X	X	.	X

A song of provocation and insults of the *baratingi*, the oldest of the young people in the village, towards the *baradögöno* or the young ones. The youngest are compared to a spider with its legs pulled off, called *Natalomba*, to get them to fight. The *baratingi* consider themselves as being the true owners of the *bara* (space for dancing) and the challenges between the different age-groups occur when the dances take place. The circles that correspond to each age-group are laid out concentrically around the tree planted in the middle of the *bara*. The leader carries a decorated hatchet called *djende* and a *manin fösson*, a riding crop braided from hippopotamus skin. When one of the younger boys wishes to join the group of older boys, he moves out of his own cicle and dances backwards. He meets the leader of the other group, who asks him "The Way?", to which he answers "It's marked on the back!" A reciprocal flagellation then follows, that leads either to the boy's acceptance or rejection by the older group when the men who are present, appreciating the boy's courage, put a stop to the test. *Natalomba* is a dance of the *Dunumba-family*: the dances of the strong men.

count		1	2	3	4	5	6	1	2	3	4	5	6
SANGBAN PATTERN FOR SINGLE DRUM		O	.	C	.	O	O	.	C	.	C	.	O
PATTERN FOR SANGBAN/	S	.	.	O	.	.	.	.	O	.	O	.	.
	D	O	.	.	.	O	O	.	.	.	.	.	O
CALL 1		T	T	T	T	T	.	T	T	.	T	.	.
CALL 2		T	T	.	T	T	.	T	T	.	T	.	.
DJEMBÉ 1		S	.	S	.	T	T	S	.	S	.	T	T
DJEMBÉ 2		S	.	T	S	.	B	S	.	T	S	.	B
DJEMBÉ 3		S	.	S	S	T	T	S	.	S	S	T	T
DJEMBÉ 4		T	.	S	.	T	T	.	S	.	S	.	T
DJEMBÉ 5		S	T	T	S	S	B	S	T	T	S	S	B
DJEMBÉ SOLO ACCOMPANIMENT		.	T	T	.	S	S	.	T	T	.	S	S
KEY PATTERN ÉCHAUFFEMENT		O	.	O	.	O	.	.	C	.	C	.	.
BELL 1		X	.	X	.	X	.	X	X	.	X	.	X
BELL 2		X	X	.	X	X	.	X	X	.	X	X	.

N'Gri is a rhythm from Mali where it is normally played with only two drums.

Traditionally it used to be played by the feticheurs (magicians). The rhythm starts slowly and its tempo rises continuously going on to a climax. You could say that it evolves from a "swung binary" to ternary. The djembe solos are played more and more intensely as well. Wassolonka (*Wasulunke*) means "from *Wassolon*" and *Wassolon* is an area that covers a region on both sides of the border between Guinea and Mali. It's a popular rhythm among the Malinke that live in that area. There are some interpretation differences possible. N'gri is a very difficult rhythm to master in terms of the solo. The solo is very specific and is speaking Bamana history about Kumba Sidibe and her pregnancy. Ngri has 4 stages from slow to fastest. The 4 parts in order are called: Sensen - N'gri - Kolonbri - Jebenije. It is a very important djembe rhythm for any djembe player to learn if they want to move to a higher level in the music.

SAA

count	1	2	3	4	5	6	1	2	3	4	5	6
Low drum	FL	T	T	T	T	.	T	T	.	T	.	.
KENKENI	O	.	.	O	.	.	O	.	.	O	.	.
SANGBAN	O	.	.	.	.	.	O	.	.	O	.	.
	O	.	.	.	.	.	C	.	.	<u>O</u>	.	.
DUNDUN	.	.	.	.	.	O	.	.	O	.	.	O
	.	.	O	.	.	.	.	.	O	.	.	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
BELL 1	X	.	X	X	.	X	X	.	X	X	.	X

Saa is a Malinke rhythm from the Faranah region. The word means snake, but also mentally immature person. Like *Kennefoli* it's a rhythm that is played by the man who performs the circumcisions to boys (often the blacksmith). He also dances to the rhythm.

Famoudou Konaté's version.

count	1	2	3	4	5	6	1	2	3	4	5	6
Low drum	FL	.	T	T	.	T	T	.	T	T	.	.
KENKENI	O	.	.	O	.	.	O	.	.	O	.	.
SANGBAN And bell 2	.	.	O	.	.	.	.	.	O	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
DUN DUN and Bell 3	O	.	.	.	O	O	.	O	O	.	O	.
	X	.	X	.	X	X	.	X	X	.	X	.
DJEMBÉ 1	.	.	S	.	T	S	.	.	S	.	T	S
DUN DUN ÉCHAUFFEMENT REPEAT 5x AND END.	.	.	.	.	O	O	.	O	O	.	O	O
	.	O	O	.	O	O	.	O	O	.	O	O
BELL	.	X	X	.	X	X	.	X	X	.	X	X

SIWÉ

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI	C	.	.	O	O	.	C	.	.	O	O	.
SANGBAN	O	.	O	.	.	.	.	.	.	.	.	.
DUNDUN	O	.	.	.	O	.	O	.	.	.	O	.
KRIN	X	.	X	.	X	.	X	X	.	X	.	X
DJABARA	D	.	.	D	U	.	D	U	.	D	.	.
DJEMBÉ 1	S	.	T	T	.	.	S	.	T	T	.	.
DJEMBÉ 2	B	T	T	B	S	S	B	T	T	B	S	S
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
BELL 2	X	.	X	.	X	.	X	X	.	X	.	X
BELL 3	X	X	.	X	X	.	X	X	.	X	X	.

A welcoming-rhythm and song of the Konyanka-people of Guinea. To the Beyla- and Nzerekore-area, (situated partly in Guinea partly in the Ivory Coast) there was once a Malinke-migration. The Malinke mixed with the local people here and formed the Konianka (,Konya, Konyagui or Manian, as the Malinke say) who now speak a Malinke-dialect. Siwe is also used in honour of a personality. The krin is a log drum, and a djabara is a gourd shaker.

SOBONINCUN

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI	C	.	.	O	O	.	C	.	.	O	O	.
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
SANGBAN	C	.	C	.	.	O	.	O	O	.	.	.
BELL 2	X	.	X	.	X	X	.	X	X	.	X	.
	.	X	X	.	X	X	.	X	X	.	X	X
DUNDUN	.	.	.	.	O	.	.	.	O	.	O	.
BELL 3	.	X	X	.	X	X	.	X	X	.	X	X
DJEMBÉ 1	S	.	S	FL	T	T	S	.	S	FL	T	T
DJEMBÉ 2	S	.	S	S	T	T	S	.	S	S	T	T
DJEMBÉ 3	S	.	T	S	.	.	S	.	T	S	.	.

Sobonincun (Soboninkun, Sobonincu, Sogonincun) is a mask dance. In different areas in West Africa, the meaning of this dance is slightly different. Mamady Keita speaks of the antilope-mask (sobo= antilope, ni= smal, kun=head). The dance is performed by a initiated person to the secret of the mask and a specialist in dancing skills and balance. This specialist often travels from village to village to to this dance, that is usually danced after harvest. The dance is presented on a big sieve that is normally used to sift grains . The dance can last several hours and is rewarded with food and gifts. In Mali there is a connection to the "Banama ciwara antilope mask" and in the southern parts of West Africa it is connected to the "Pourou society" a secret society for the initiation for the Senufo people, living in Ivorycoast, Liberia and Sierra Leone. It is actually dangerous to try and give an accurate notation of this rhythm in the way that I use here on the WAP-pages: According Mamady Keita the rhythm hovers between binary and ternary! Therefore I suggest listening to the examples on the wonderfull CD's of Mamady Keita "Wassolon" and "Balandugu Kan". I hope the given notation can be of help in understanding the problem of "hovering between ternary and binary".

SOFA IN 12/8

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	S	.	B	T	T	.	S	.	B	T	T	.
DJEMBÉ 2	T	T	S	S	B	S	T	T	S	S	B	S
DJEMBÉ 3	T	T	S	S	S	.	.	.	S	S	S	.
	.	.	S	S	S	.	.	.	S	S	S	.

From Jan Verhaert. There is also a binary transcription.

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	S	S	T	T	S	.	S	S	T	T
AGOGO	L	.	.	L	.	.	H	H	.	H	H	.
SANGBAN	C	.	.	C	.	.	O	O	.	O	O	.
BELL 1	X	X	.	X	X	.	X	X	.	X	X	.
KENKENI FARANAH STYLE	.	.	.	O	O	.	.	.	.	O	O	.
KENKENI HAMANA STYLE	O	.	.	O	.	.	O	.	.	O	.	.
DUNDUN FARANAH STYLE	O	.	.	.	.	O	O	.	O	O	.	O
	O	.	.	.	.	.	.	.	O	O	.	O
BELL 2	X	.	X	X	.	X	X	.	X	X	.	X
BELLS ALTERNATE	X	.	X	.	X	X	.	X	.	X	.	X
	X	.	X	X	.	X	X	.	X	X	.	X
SANGBAN ALTERNATIVE	C	.	C	.	C	.	O	O	.	O	O	.
	C	.	C	.	C	.	C	.	.	O	O	.
DJEMBÉ 1	S	.	T	S	t	t	S	.	T	S	t	T
DJEMBÉ 3	S	T	T	S	.	S	S	T	T	S	.	S

Sökö is a rhythm of the Komanko-people in the Faranah-region. Nowadays it's played often in the whole North of Guinea. The rhythm accompanies the dance of the bilakoro (they who are not circumcised yet). In some regions it's played during the months before circumcision, elsewhere it's played the day before initiation after the heads of the bilakoro have been shaved and presents have been given. The first two djembé parts and the agogo part are from Jan Verhaert. The rest is from Paul Nas. There are more parts for solo djembé and échauffement on the Nas WAP site.

SOLI

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	S . T	S . .	S . T	S . .	S . .							
DJEMBÉ 2	S . .	S T T	S . .	S T T	S . .							
AGOGO	H . .	. L .	L . .	L . .	H . .							
DJEMBE 3	S . T	S . .	S . T	S . .	S S .							
DUNDUN and bell	. . O	O O . .	. . O	X . X X . X	X . X	X . X	X . X	X . X	X . X	. . O	. . O	
SANGBAN AND BELL	O . .	. C .	C . .	X . X	X . X	X . X	X . X	X . X	O . .	O . .	O . .	
KENKENI AND BELL	. . .	. O O	. . .	X . .	X . .	X . .	X . .	X . .	. O O	. O O	. O O	
SIMPLE DUNDUN	O . .	. . .	. . .	. . .	. . .	. . .	. . .	. . .	O	. . .	. . .
SIMPLE SANGBAN	. . .	. O .	. . .	. O .	. . .	. . .	. . .	. . .	O	. . .	. O .	

Söli (and also the *Wassolon Söli*) is a rhythm of the Malinke-people from Guinea. There is a slow version of söli, the söli -lente (see also Balakulanya), where also the elderly people can dance, and a quick söli; the söli-rapide of which you can find notation above. The song can be heard in the Sousou-language or the Malinke-language. The lyrics are about Sangba (or Samba) an orphan boy who is raised by near family. The child is treated badly and has to do the most unpleasant jobs in the house. One day the child walks through the woods and comes to a cabin. He bangs on the door and begs to die as he doesn't want to go home. The first line sung by the soloist is answered by the choir. The soloist breaks this repeating by singing the second line that is answered by "aya". I've taken this information from the Morris catalogue, Nas WAP site, and Verhaert combined. I've only included 1 variation of dun dun and Sangban, while Nas supplies you with 6 each on his web site.

SOLI (PAUL NAS NOTATION)

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	T	.	T	T	.	T	T	.	T	T	.	.
KENKENI PAIR	K1	.	.	.	O	O	.	.	.	.	O	O
	K2	.	O	O	.	.	.	O	O	.	.	.
SANGBAN	O	.	.	.	C	.	C	.	.	O	.	.
DUNDUN	O	.	O	.	.	.	.	.	O	O	.	O
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
SOLO ACC 1	T	T	S	.	B	B	T	T	S	.	.	.
SOLO ACC 2	T	T	S	.	t	S	B	.	S	B	.	S
4 BAR INTRO	S	.	S	.	S	.	.	.	S	.	S	.
	.	.	S	.	S	.	.	.	B	T	.	B
	T	.	T	T	S	S	S	.	B	T	.	B
	T	.	T	.	T	.	T	.	B	T	.	B
Trio of dunduns	K	.	.	.	O	.	O	.	.	.	.	.
	S	O	.	.	.	.	.	.	.	O	.	.
	D	.	.	O	.	.	.	O	.	.	O	.
SANGBAN VARIATION	O	.	.	.	C	.	C	.	.	O	.	.
	O	.	O	.	O	.	O	.	.	O	.	.
DUN DUN VARIATION	.	O	.	O	.	.	.	.	O	O	.	O
	.	X	.	X	.	X	X	.	X	X	.	X
Bell variation 1	.	X	X	.	X	X	.	X	X	.	X	X
Bell variation 2	X	.	X	.	X	.	X	.	X	.	X	.

SOLI LOOP (PAUL NAS)

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI 8x	.	.	.	.	O	O	.	.	.	.	O	O
	.	.	.	.	O	O	.	O	O	.	O	O
SANGBAN 16X	O	.	.	.	C	.	C	.	.	.	O	.
DUNDUN 16X	O	.	.	.	.	.	.	.	O	O	.	O
LAST 4 BARS CUED BY DJEMBÉ	T	S	S	S	S	S	T	S	S	S	S	S
	T	S	S	S	S	S	T	S	S	S	S	S
	T	S	S	T	S	S	T	S	S	S	.	.
	s	s	S	S	S	.	T	T	S	T	S	.
BELL 1	.	X	X	.	X	X	.	X	X	.	X	X
BELL 2	X	.	X	.	X	.	X	.	X	.	X	.
BELL 3	X	.	X	X	.	X	X	.	X	X	.	X

SOLI DES MANIAN

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	S	.	T	T	.	.	S	.	T	T	.	.
DJEMBÉ 2	B	T	T	B	S	.	B	T	T	B	S	.
AGOGO	L	.	.	H	.	.	L	.	.	H	.	.
CALL	T	T	T	T	T	.	T	T	.	T	.	.
KENKENI	C	.	.	.	O	O	.	O	.	O	.	.
SANGBAN	C	.	.	O	.	.	C	.	.	O	.	.
DUNDUN	O	.	.	.	.	.	.	.	.	.	.	.
	.	.	.	.	.	.	.	.	.	.	.	<u>O</u>
DUNDUN VARIATION	O	.	O	.	O	.	O	O	.	O	.	O
	.	.	.	.	.	.	.	.	.	.	.	<u>O</u>
BELL 1	X	.	X	.	X	X	.	X	.	X	.	X
BELL 2	X	X	.	X	X	.	X	X	.	X	X	.
BELL 3	X	.	X	X	.	X	X	.	X	X	.	X
BELL VARIATION	X	.	X	.	X	.	X	X	.	X	.	X
	X	.	X	X	.	X	X	.	X	X	.	X

It comes from the *Beyla*- and *Nzerekro* area, that is partly in Guinea and partly the Ivory Coast. To this area there u to be a lot of migration by the Malinke. The ethnic groups mixed into the *Konianka* ethic group (also called *Konya*, *Konyagui* or *Manian*, as the *Malinke* say).

SORSONET

count	1	2	3	4	5	6	1	2	3	4	5	6
LEAD DJEMBE INTRO/BRK (2 bars) Ensemble joins in on last 4	S S S	.	S S	S . S	S S .							
	S S S	.	B .	T . T	. T .							
	S S S	.	S .	S . T	. . .							
High DJEMBE (4 BARS)	S S S	.	S .	S . T	. . .							
	S S S	.	S .	S . T	. . .							
	S S S	.	S .	S . T	. . .							
	S S S	.	S S	S . S	S S .							
MIDDLE DJEMBE	T S S	S S S	T S S	S S S								
LOW DJEMBE	B . B	.	T T	B . B	. T T							
JUNJUN (2 bars)	O O O							
	O O O	.	.	.	O	O O .						
KENKENI WITH BELL	.	O	.	O	.	O	.	.	O			
	X . X	X .	X	X .	X . X	X . X						
AGOGO	L . .	.	H .	L . .	.	H .						

Notes: Transcribed by Paulo Mattioli in the Morris catalogue. The *Sorsornet* is a rhythm of the *Baga*-people. The song that goes with it here expresses young girls gratitude to their mothers. It's supposed to be sung in the moonlight.

TAAMA

count	1	2	3	4	5	6	1	2	3	4	5	6
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN INTRO 4 BARS	O	.	.	C	.	C	.	.	O	O	.	.
	C	.	C	.	.	.	C	.	C	.	.	O
	.	.	O	.	.	O	.	.	O	O	.	.
	C	.	C	.	.	.	C	.	C	.	.	O
SANGBAN MAIN PART	O	.	.	.	.	.	.	.	O	O	.	.
	C	.	C	.	.	.	C	.	C	.	.	O
DUNDUN INTRO 4 BARS	.	O	O	.	.	.	.	O	O	.	O	O
	.	.	.	.	.	.	.	.	.	.	O	O
	.	O	O	.	.	.	.	O	O	.	O	O
	.	.	.	.	.	.	.	.	.	.	O	O
DUNDUN MAIN PART	.	O	.	.	.	.	.	O	.	.	O	.
	.	.	.	.	.	.	.	.	.	.	O	.
	.	O	.	.	O	.	.	O	.	.	O	.
	.	.	.	.	.	.	.	.	.	.	O	.
DJEMBÉ SOLO PHRASES	t	t	T	S	S	.	.	T	T	S	S	.
	T	T	S	S	.	T	.	S	.	S	S	S
	T	T	S	S	.	S	.	S	.	S	.	.
	FL	.	S	.	T	.	S	.	.	s	s	S
	S	T	T	.	.	S	.	S	.	S	.	S
Bell 2	X	.	X	X	.	X	X	.	X	X	.	X

Taama is a Dununba-rhythm from the Malinke-people in Guinea that "shows the way the people of Hamana walk". Forgive me for not including all the solo phrases transcribed by Nas, and also the échauffement parts.

TAKONANY

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	T	S	S	S	.	.	.	.	.	.
KENKENI AND BELL	.	.	O	.	O	O	.	.	O	.	O	O
.	X	X	.	X	X	.	X	X	.	X	X	.
SANGBAN AND BELL	C	.	.	C	.	O	O	.	O	O	.	.
.	X	.	X	X	.	X	X	.	X	X	.	X
DUNDUN AND BELL	.	.	.	.	O	O	.	O	O	.	O	O
.	X	X	.	X	X	.	X	X	.	X	X	.
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	.	.	S	.	T	S	.	.	S	.	T	S
SANGBAN ÉCHAUFFEMENT	.	.	O	O	.	.	.	.	O	O	.	.
O	.	O	.	O	.	O	.	O	O	.	.	.
C	.	.	C	.	O	O	.	O	O	.	.	.
DUNDUN ECHAUFFEMENT	.	O	O	.	O	O	.	O	O	.	O	O
DJEMBÉ (REPEAT 3X)	T	T	S	S	S	S	T	T	S	S	S	S
DJEMBÉ FINALE	T	T	S	S	S	S	S	S	S	S	S	S
FINALE	S	S	T	S	S	T	S	S	T	S	S	T
S	S	T	S	S	T	S	S	T	.	.	B	.
S	S	S	S	.	S	S	.	T	T	S	.	.

Takonany, a malinke-rhythm is one of the (about 20) *dunumba*-rhythms. The *dunumba*-rhythms are traditionally only danced by men: "The dance of the strong men". *Takonany* means "to take for times", which refers to a dance step. There are various djembé solo phrases transcribed by Nas to play before the échauffement and ending. I've included the djembé échauffement and ending.

TAKOSABA

count	1	2	3	4	5	6	1	2	3	4	5	6
CALL	S	S	T	S	S	S	.	.	.	.	.	.
DJEMBÉ 1	S	.	T	S	.	.	S	.	T	S	.	.
DJEMBÉ 2	S	.	.	S	T	T	S	.	.	S	T	T
KENKENI AND BELL	.	.	O	.	O	O	.	.	<u>O</u>	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
SANGBAN 1 ST HALF	C	.	C	.	.	.	C	.	C	.	O	.
	X	.	X	.	X	.	X	.	X	.	X	.
	C	.	C	.	.	.	O	.	O	.	O	.
	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN 2 ND HALF (ONE OF 8 VERSIONS)	C	.	C	.	.	.	C	.	C	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
	O	.	.	.	O	.	.	.	O	.	.	.
	X	.	X	.	X	.	X	.	X	.	X	.
SANGBAN END OF CYCLE	.	O	.	O	.	O	.	.	.	.	O	.
	.	X	.	X	.	X	.	X	X	.	X	.
DUN DUN 1 ST HALF	.	.	.	.	.	.	.	.	.	.	O	O
	X	.	X	X	.	X	.	X	X	.	X	X
	.	O	O	.	.	.	.	O	O	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
DUN DUN 2 ND HALF (ONE OF 4 VERSIONS!)	.	O	O	.	.	.	.	.	.	.	O	O
	.	X	X	.	X	X	.	X	X	.	X	X
	.	O	.	O	.	O	.	O	O	.	O	.
	.	X	.	X	.	X	.	X	X	.	X	.
DUN DUN ENDING	.	O	O	.	O	O	.	O	O	.	<u>O</u>	.
	.	X	X	.	X	X	.	X	X	.	X	.

Takosaba, a malinke-rhythm is one of the (about 20) *dunumba*-rhythms. Nas has 4 different versions of the last $\frac{1}{2}$ of the dun dun part, and 2 versions of the last $\frac{1}{2}$ of the sangban part, which begs the question of how much the drummers improvise on their respective parts, and how much is strictly adhered to.

TANTAMBA

count	1	2	3	4	5	6	1	2	3	4	5	6
DJEMBÉ 1	B	S	T	.	S	.	B	S	.	T	S	.
DJEMBÉ 2	S	.	T	T	.	.	S	.	T	T	.	.
BELL	X	X	.	X	X	.	X	X	.	X	X	.
AGOGO 2 Bars	H	H	.	H	H	.	,	,	.	H	H	.
	H	H	.	H	H	.	.	.	.	.	.	.
CALL	s	s	S	S	S	S	S	S	.	S	.	.
DJEMBÉ 1	T	T	S	.	T	.	T	T	.	S	T	.
DJEMBÉ 2	T	.	S	S	.	.	T	.	S	S	.	.
DUNDUN	O	.	.	.	.	O	O	O	O	.	.	.
SANGBAN	.	.	.	O	O	.	.	.	.	O	O	.
SANGBAN INTRO Then Djembe comes in	O	O	.	.	C	.	.	.	.	O	O	.
	.	C	.	.	.	.	O	O	.	.	C	.
	.	.	.	O	O	.	.	C	.	.	.	.
	O	O	T	T	S	S	T	T	S	S	.	.
Djembe intro 3x	S	.	S	.	.	.	.	.	.	S	.	S
	.	.	.	.	.	.	S	.	S	.	.	.
	.	.	T	T	S	S	Begin djembé parts here					
	Repeat call... then two groups of djembés play....											
Repeat 3x with group B in italics responding to group A	S	S	.	<i>S</i>	.	S	S	.	S	S	.	
	S	S	.	<i>S</i>	.	S	S	.	S	S	.	
	S	S	.	<i>S</i>	.	S	S	.	S	S	.	
All end together	S	S	.	<i>S</i>	.	S	S	.	.	S	.	
	S	.	S	S	S	.	Either end here or jam again					

From Verhaert. Why only use the high bell on the agogo part? The lower parts are from the Djembe boom boom website.

TIRIBA

count	1	2	3	4	5	6	1	2	3	4	5	6	
DJEMBE BREAK	t	t	T	T	T	T	.	T	T	.	T	T	.
DJEMBE 1	B	S	T	.	S	.	B	S	.	B	S	.	
DJEMBE 2	B	.	.	T	S	.	B	.	.	T	S	.	
DJEMBE 3	B	.	S	B	T	T	B	.	S	B	T	T	
DJEMBÉ 4	S	.	T	T	.	.	S	.	T	T	.	.	
DJEMBÉ 5	S	.	S	B	T	T	B	S	S	B	T	T	
DJEMBÉ 6	T	T	S	T	T	S	S	B	S	S	B	S	
KENKENI and bell	O	O	.	C	.	.	O	O	.	C	.	.	
	X	X	.	X	X	.	X	X	.	X	X	.	
SONGBA And bell	C	.	.	C	.	.	C	.	.	O	.	.	
	X	X	.	X	X	.	X	X	.	X	X	.	
DUNDUN	O	.	.	.	O	.	O	.	.	.	.	.
Sangban option	C	.	.	O	.	.	C	.	.	O	.	.	

Notes: From the Morris catalogue. From Guinea, transcribed by Michael Wall and the group from Mamady Keita. Nas has a transcription of a binary version as well.

WOLOSODON / DJONDON IN 3

count	1	2	3	4	5	6	1	2	3	4	5	6
sangban	O	.	O	.	.	C	.	.	C	.	.	O
KENKENI AND SANGBAN PAIR	k	.	.	.	.	O	.	.	O	O	.	.
	s	O	.	O	.	.	.	.	.	.	.	O
	k	.	.	.	.	.	O	.	.	O	.	.
	s	O	.	.	O	.	.	.	.	.	.	.
SUPPORTING OPTION 1	O	.	O	.	.	.	O	.	O	.	.	.
SUPPORTING OPTION 2	O	.	.	.	.	.	O	.	.	.	.	.
SUPPORTING OPTION 3	.	.	O	O	.	.	.	.	O	O	.	.
DJEMBE 1	T	.	S	B	.	S	T	.	S	B	.	S
DJEMBE 2	T	.	T	.	.	S	S	.	S	S	.	S
DJEMBE 3	T	.	T	S	.	S	B	.	.	S	.	T
DJEMBE 4	T	.	T	B	.	S	.	.	.	S	.	S
DJEMBE 5	S	.	.	T	.	T	S	.	.	.	.	B
Bell 1	X	.	X	X	.	X	X	.	X	X	.	X
Bell 2	X	.	X	.	X	.	X	.	X	.	X	.
Bell 3	.	X	X	.	X	X	.	X	X	.	X	X

Wolosodon (Wolosedon, Wolosodan, Djondon, Jondon, Djonfoli) comes from the Kayes region (Stephan Rigert) or from the South - East part of Mali, near the border with Burkina Faso (R.Clark). It means "Dance of the Woloso", dance of the slaves. It concerns the slaves who used to serve at the royal courts of the Mandinka Kings and their families. The dance shows the family honour and family solidarity. There seems to be a quarternairy and a ternairy version. The quarternairy/binary transcription is in the other volume of rhythms.

YANKADI

count	1	2	3	4	5	6	1	2	3	4	5	6
DUNDUN	O	.	.	.	.	.	.	.	.	.	.	O
SONGBA	C	.	.	O	.	O	.	.	.	.	.	.
KENKENI	.	.	.	.	.	.	O	.	O	.	.	.
DJEMBE INTRO (5 BARS)	B	.	.	.	.	T	T	.	T	T	.	B
	B	.	B	B	.	B	T	.	T	T	.	T
	B	.	B	.	.	S	.	.	.	.	.	.
	B	.	.	S	.	.	S	.	.	.	.	B
	B	.	.	.	.	B	B	.	T	T	.	<u>B</u>
DJEMBE GROOVE	B	.	.	S	.	B	B	.	T	T	.	B
GROOVE VARIATION 1	T	.	T	T	.	T	.	.	T	T	.	B
GROOVE VARIATION 2	T	.	T	T	.	T	T	.	T	.	.	B
GROOVE VARIATION 3	T	T	T	T	T	T	T	T	T	T	.	B
DJEMBE SUPPORT LINE (2 BARS)	S	.	.	T	.	T	.	.	.	.	.	.
	FL	.	.	FL	.	.	S	.	S	.	.	.

Notes: From the Morris catalogue. A beat from Guinea, transcribed by Kees da Grauw from Mamady Keita. The djembe intro is 5 measures long, followed by the groove, with a support line from djembe 2. This sounds amazing when it gets going. A Sousou dance of seduction. It is danced during village-festivals, marriages, etc. *Yankadi* is a slow dance with boys and girls starting the dance in rows, facing each other. (According to Michael Wall: "In the dance 4 couples at a time dance with each other (and briefly with other partners) and the essential elements are eye contact, flirtatious movements and touching your hand to your partner's heart.") After a break or a whistle the dance can transform into the *Macru*-dance, which is fast a where the couples dance individually. The dance alternates between the slow *Yankadi* and the fast *Macru*. There is a ternary and a binary-version of *Yankadi*. The word means : "Here things are fine!"

YANKADI (NAS TRANSCRIPTION WITHOUT DJEMBE SOLO PARTS)

count	1	2	3	4	5	6	1	2	3	4	5	6
call 1	T . T			S . T	T . S	T . T						
	S . .			S . b	S S S	S . .						
CALL 2	FL . .			T . T	. . T	. . T						
	T . .			S . S	S . .	S . .						
DUNDUN AND BELL	O . .			. . O	O . .	O . .						<u>O</u>
	x . x			x . x	x . x	x . x	x . x	x . x	x . x	x . x	x . x	
KENKENI AND BELL	. . .			. . .	O . O	O . O						
	x . x			x . x	x . x	x . x	x . x	x . x	x . x	x . x	x . x	
	. . .			O . .	O . .	O . .						
	x . x			x . x	x . x	x . x	x . x	x . x	x . x	x . x	x . x	
SANGBAN	O . .			O . O	. . .	. . .				
	. . .			. . .	. . .	. . .				<u>O</u>	. .	
DJEMBÉ 1	B . .			S . S	B . T	T . .						
DJEMBÉ 2	B . .			. . B	B . T	T . B						
DJEMBÉ 3	S . S			T . T	S . S	. . B						

YENVALOU CLASSIQUE

count	1	2	3	4	5	6	1	2	3	4	5	6
Shaker	X	.	.	.	.	.	X	.	.	X	.	.
Bell	X	.	X	.	X	.	X	X	.	X	.	x
High drum played with 2 thin sticks	.	O	O	.	O	O	.	O	O	.	O	O
Low conga. 1 hand plays bass other with stick on side	B	.	.	.	.	.	B	.	.	.	.	.
	X			X			X			X		
Middle conga	T	T	T	.	S	.	mf	T	.	S	.	
Alternate conga From Kirk Lohry	B	.	T	.	T	.	B	.	.	T	.	.

From Jim Salem's site. A Haitian Vodun ceremonial rhythm in praise of Legba.

There are several versions.

mf is a muffled tone on the conga played with one hand.

YENVALOU RASOMBLER

count	1	2	3	4	5	6	1	2	3	4	5	6
Shaker	X	.	.	.	.	.	X	.	.	X	.	.
Bell	X	.	X	.	X	.	X	X	.	X	.	x
High drum played with 2 thin sticks	O	O	.	O	O	.	O	O	.	O	O	
Low conga. 1 hand plays bass other with stick on side	B	.	.	.	.	.	B	.	.	.	.	.
	X			X			X			X		
Variant from Morris catalogue and Lohry	B	.	T	.	.	.	B	mf	.	.	.	.
	X			X			X			X		
Middle conga	ms	.	.	ms	.	.	ms	.	T	.	T	.

Ms is a muffled slap, with the right hand playing the slap, while the left rests on the drum.

YOGUI (Yongui, Yogwi – Guinee Fare)

count		1	2	3	4	5	6	1	2	3	4	5	6
CALL 1		T	T	T	.	S	S	S	.	.	T	T	T
		T	.	T	.	T	.	T	.	T	.	.	.
CALL 2		S	S	.	S	.	S	S	.	S	S	S	
		S	.	T	T	T	T	T	T	.	.	.	.
KENKENI & BELL		C	.	O	.	O	.	O	.	.	O	.	.
		X	.	X	.	X	.	X	.	X	X	.	X
SANGBAN & BELL		C	.	.	O	.	.	C	.	.	O	.	.
		X	.	X	X	.	X	X	.	X	X	.	X
DUN DUN & BELL		O	.	.	.	.	.	.	.	.	.	.	.
		X	.	X	X	.	X	X	.	X	X	.	X
		.	.	O	.	.	O	.	.	O	.	.	O
		X	.	X	X	.	X	X	.	X	X	.	X
DJEMBÉ 1		S	.	s	S	.	T	T	.	S	S	.	B
DJEMBÉ 2		S	.	.	.	.	T	T	.	.	.	.	B
DJEMBÉ 3 2 bars		S	.	.	T	.	.	S	.	.	T	.	.
	
DJEMBÉ 4		S	.	B	S	.	T	T	.	S	S	.	.
DJEMBÉ 5		S	.	.	T	.	T	S	.	T	T	.	B

Yogui (Yongui) is a Sousou woman's dance-rhythm from Lower Guinea.

According to one source Yogui is a mask-dance for older woman. The mask is round and with raffia to the ground. Another source claims it's a dance for young women on a pre-wedding evening. It's a dance where the women "put everything they've got" into the (dance)battle. That's why sometimes you can here it's called "*Ginè Faré*" (Woman's dance), like another Sousou-women's dance *Maane* is also called a "*Ginè Faré*". The traditional bass drums for this rhythm (like more Sousou rhythms) are the *Bouti* (*Boti*) drums. These are bowl-shaped drums with cowskin heads, and are dampened with water before playing. The drum is played with a long stick in one hand, and the other hand plays a bell with rings on two or three fingers, in a rolling style. The lowest of the *Bouti* drums plays the lead parts corresponding to the dance steps. There is traditionally no lead djembe. Visit the Djembe Boom Boom site for an arrangement.

ZEBOLAH

count	1	2	3	4	5	6	1	2	3	4	5	6
LOW DJEMBE 1	T	.	.	B	.	.	B	.	.	B	.	T
LOW DJEMBÉ 2	B	.	.	B	.	.	B	.	T	T	.	.
	B	.	.	B	.	.	B	T	T	T	.	.
MID DJEMBE 3	B	T	T	B	S	S	B	T	T	B	S	S
MID DJEMBE 4	T	.	S	.	T	T	T	S	.	S	T	T
HI DJEMBE 5	FL	T	T	T	S	.	T	S	.	T	S	.
ALT MID DJEMBÉ	B	.	B	.	T	T	.	S	.	S	T	T
ALT MID DJEMBÉ	T	.	S	.	T	T	.	S	.	S	T	T
BELL	X	.	X	.	X	X	.	X	.	X	.	X
Shaker	D	.	.	D	.	.	D	.	.	D	.	.

Notes: From the Morris catalogue. A Congolese rhythm transcribed by Patrick Armstrong. I added the shaker part when working with kids to stabilize the pulse. I don't know where I got the parts for Djembe 4 and 5, but they could be used as lead Djembe solo parts.

ZEPAULES

count	1	2	3	4	5	6	1	2	3	4	5	6
Bell	X	X		X			X	X		X	X	
High drum with sticks	.	O	O	.	O	O	.	O	O	.	O	O
High drum with sticks variation	O	O	O	O	O	O	O	O	O	O	O	O
Low conga 1 hand	B	.	.	B	.	.	B	.	.	B	.	.
Stick on side	X	.	.	X	.	.	X	.	.	X	.	.
Low conga 1 hand	B	.	S	S	.	.	B	.	S	S	.	.
Stick on side	.	.	.	.	X	X	.	.	.	.	X	X
Conga	B	ms	ms	B	T	T	B	ms	ms	B	T	T
Conga variation	B	.	S	B	T	T	B	.	S	B	T	t
Shaker	X	.	.	X	.	.	X	.	.	X	.	.

From the Morris catalogue, transcribed by Richard Darsie. Also from Jim Salem.
This often follows Yenvalou. 'ms' is a muffled slap

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